HANDWRITING AND CHARACTER

DE WITT B. LUCAS

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HANDWRITING
and
CHARACTER

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By DeWITT B. LUCAS

THIS VOLUME IS A SIMPLE, COMPREHENSIVE TEXT-BOOK ON

GRAPHOLOGY

FULLY ILLUSTRATED

BELL PUBLISHING CO.
DREXEL HILL, PA.

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DEWITT B. LUCAS

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Printed in United States of America

TO MY MOTHER

Who still abides with me.

CHARACTER

The proportion of integrity, ambition, courage, patience, gentleness, industry, truth and love in the individual ego. It is that spiritual force that shines from the eye, sounds from the voice, and emanates from the will within you, receiving its fullest expression day by day, throughout the years, in the faithful performance of duties, and in ungrudging helpfulness to all men. It is the true verdict of reputation—the deep impress of our individuality implanted in the minds and hearts and memories and lives of those who know us now—of those we leave behind.

D. B. L.

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PREFACE

The existence of this volume is to be attributed to the suggestions of numerous friends of the author who have often urged the compilation and presentation of the data and special knowledge acquired during over twenty-two years that he has devoted to the study of human character as revealed through the media of hand-written communications.

Graphology is one of the most fascinating and interesting studies, because it is analysis applied to the most interesting and elusive element in the world—human beings. Anything which will open up to us a more complete and reliant understanding of the complex emotions, impulses, desires and passions that move, inspire and direct the human race is not only in itself of absorbing interest, but of great value in many ways.

As the Botanist recognizes rare plants, beautiful flowers, useful herbs and noxious weeds in the fields around him, so is the Graphologist able, with observation and experience, to recognize and classify the various physical, mental, moral and spiritual impulses in the natures of those around him, as disclosed in the forms and curlicues incorporated in their handwriting.

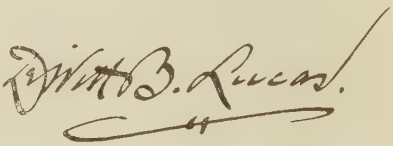
So, the very great amount of work, study, selection and research necessary in preparing and presenting to the public an accurate work on this subject, will be well worth while, if it shall help those who peruse the following pages to better understand themselves and others, and at the same time afford them as much pleasure in the pursuit of this knowledge, as the author has had. For it has been his aim to make this work more complete, convenient, and comprehensive than anything heretofore attempted by domestic or foreign writers on this intensely interesting and very practical science.

To the many known and unknown friends whose specimens of handwriting are reproduced in this volume, I hereby make a most grateful and sincere acknowledgment of their courtesy and kindly co-operation. Some may, perhaps, not be altogether pleased with certain traits exhibited therein, but as these writers are known only to the author, and as Graphology deals with facts,

they may rest assured that no one will ever learn from whose pen these specimens came. Again, it is hardly probable that any one will disclose his or her authorship unless the analysis is pleasing. Then there should be comfort in the thought that—"There is so much good in the worst of us, and so much bad in the best of us, that it scarcely behooves any of us, to talk about the rest of us."

I also take this opportunity to express my grateful acknowledgment of the courtesy extended to me by the New York "WORLD" in granting permission to make use of the autographs of "famous and near famous" men and women, appearing recently in the Sunday Magazine Section of that paper, and from which I have drawn liberally.

It has also been my pleasant privilege to take advantage of the wonderful resources of the British Museum, in presenting the remarkable and very interesting array of Royal, Historical, Scientific and Literary manuscripts, which are reproduced in the back part of this volume, by special permission of the Trustees—to whose courtesy my readers, as well as myself, are greatly indebted.



PHILADELPHIA, PA.
August 1, 1923.

INTRODUCTION

Never before, in the history of the world, has analysis been so universally applied to matter, and things, as it is today.

This has been designated the "Age of Steel," but it is so only "by your leave"—for it lays claim to this title solely by reason of the searching *analyses* which establish the tensile strength, molecular density, atomic weight and other primary constituents that, in proper combination, produce the greatest efficiency in this most useful metal, that occupies so high a place in the affairs of men.

Chemists in every large city are daily analyzing the water, food and milk consumed by the populace. Planets are weighed and their elements separated through the application of mathematics and the spectroscope. Light is dissolved into its primary rays. Bacteriological organisms are discovered, studied, and partitioned by scientists, employing the test-tube and the microscope.

Analysis is the vital breath in the nostrils of modern achievement. It is the necessary *first thing* now focused upon the worlds of business, science, commerce, industry, agriculture and manufacture.

The eternal query of analysis has been extended to individuals in various ways. Blood is examined and tested to determine what elements abound in it that deplete physical efficiency and reduce vitality. Eyesight is studied and ocular inaccuracies corrected. Eccentricities of mind are thoughtfully considered by psychologists, and boundaries set up between insanity and genius.

And so it has come about that *Character* has at last succumbed to the penetrating truth of analysis and is now being constantly resolved into the raw, primary elements, impulses, motives, incentives and emotional responses that constitute personality in individuals.

Many men have learned much from the systematic and critical study of others. The personal "action," manner, appearance, gesture, voice and individual at-

mosphere—all contribute their quota of evidence to the judgment of the alert and experienced observer.

The present-day Captains of Industry owe their commercial prestige as much to their ability to pick the right man for the right position—able, honest, industrious, loyal helpers—as they do to their genius for business organization, their foresight, and their commercial economy. They are *all* keen, sure, shrewd judges of character and psychologic fitness, able to select and direct those who are thoroughly competent to "do things."

Graphology is a truthful compilation of classified knowledge, a scientific understanding that, when properly applied to the natural handwriting of any one, enables the man of affairs, or the vigilant student of human nature, to determine precisely the intellectual eminence, mental breadth, moral depth and spiritual height of another person, who may be either close at hand, or at a distance, and so establish the "cubic measure" of his (or her) personality.

Character, good, bad or indifferent, naturally shines forth for what it is worth, when one puts pen to paper. Character is the "man" himself. A man's writing is *his own*, possessing the same individuality, and the same wonderful diversity of characteristics, as do the faces and features of men and women. For the things which control the actions of a person in his daily life are, in the main, involuntary.

Writing is produced by direct mind impulses, recorded with pen and ink, through the medium of the fingers, with the motive power of character behind them. These mind impulses immediately become visible, and remain so, no matter whether the person who wrote the record lives or dies, is near or far—this index to the character, remains an open book to those who can recognize and interpret the impulses, which are made and preserved in much the same manner as at the will of the operator, the sound waves on a phonograph disc are recorded, preserved, and reproduced.

Accurate knowledge of yourself is a powerful asset.

Positive knowledge of unseen correspondents is a most valuable key to conducting intelligent and advantageous relations with them.

Would you like to know how to interpret these written indices of character—to understand and appreciate those

with whom you come in contact? What kind of judgment they have? To know whether they are logical, intuitive, loyal, industrious, reliable, sympathetic and truthful? Their writing will "tell."

What satisfying assurance it is to know the loyal from the insincere, the dissembling from the candid!

Would you like to know more about your friends?

Probably you are very good at reading character in ordinary ways. Would it not be very gratifying to have your visual estimate of them confirmed? The way they write, if they write at all, is a reliable index.

Trustworthy fore-knowledge of a correspondent's character is a high coign of vantage to the merchant, banker, lawyer, doctor, preacher, judge, executive, man of affairs, employer of labor—or to the private individual, whatever his (or her) station in life may be.

The importance and great utility of Graphological Analyses cannot be overestimated when it comes to gaining a perfect understanding of scholars and students, by teachers, instructors and professors in schools and colleges. Dependable knowledge of the temperament and tendencies of a young man or woman, whose nature is in the formative period, is of the highest benefit to both teacher and student, in guiding, directing, controlling and shaping the character—or in overcoming dangerous flaws or defects in it, which, if permitted to develop unhindered, will in time make for unreliability, and undermine the character.

Graphology is now being put to practical use in just this way by teachers and professors in numerous schools and colleges throughout the United States, with the greatest success and benefit to both parties.

Many industrial, commercial and financial corporations in the hard-headed, practical business world have come to a wakeful realization of the *great utility, accuracy and benefit* to be derived from Graphological analyses, when intelligently and conscientiously employed in quietly "sizing up" their personnel, clients and correspondents.

Its use in the police courts, and in cases where disputes arise regarding the authenticity of certain writings or documents, is of the utmost importance and value.

And so it is but natural that the *need* generally, for more special knowledge on the part of the employer or executive, which will enable him to make selection *quickly*

and with certainty—should swiftly crystallize into an urgent demand for a book which embodies all of the knowledge of the science, arranged for quick reference, convenient to study, and which shall not prove a tax upon the attention, nor wearying to the mind.

We learn most easily where the intellectual path is pleasant, the way easy, and the subject both fascinating and useful.

It will now be for the reader to determine whether this aim has been achieved in the arrangement, contents, and presentation of our subject.

BOOK I

CHAPTER I

THE ORIGIN AND DEVELOPMENT OF WRITING

"The man who acts never has any conscience. No one has any conscience but the man who thinks."—*Goethe.*

VERY early in the history of mankind three needs became pressing: (1) To recall a particular time something has to be done; (2) to communicate with some other person who is not present, nor for the moment easily accessible; (3) to assert rights over tools, cattle, or other property, by a *distinctive* mark—or to distinguish one's own production from that of others.

The last named use in time, develops every kind of trade-mark, is itself a development of the earlier property mark. The right and ownership of property must first be established before traffic, whether by barter or sale, is possible.

According to the Encyclopædia Britannica, primitive man of ancient and even in mediæval times has made use of knots tied in cloth or in thongs to keep track of passing days; to record numbers; and to aid the memory.

Aborigines of Australia, South America and other places have used notched sticks for the same purpose. Later came the "picture writing" of the Egyptians, to which the tribal work of our own American Indians in some respects, bears an astounding similarity.

Pictography has, in fact, left its traces in every part of the world. In China, the development from picture writing is certain, though no actual picture writing exists as the earlier stage of the present script, which can be traced back to 1000 B. C. or 800 B. C. By that period the script was developed in the form in which it still exists. From the forms existing in the oldest Chinese Dictionary, however, it is clear how it developed.

The Egyptian system of writing is, perhaps, the oldest of known scripts, and was carried on till the Ptolemaic period, when the more convenient Greek alphabet led to its gradual disuse. But as in the Chinese, the fact that it has been so long in use has led to the conventionalizing of the pictures, and in many cases a complete divorcement between the symbol and the sound represented, the original word having become obsolete.

Egyptian Pictography, however, started from the same point as every other pictograph system—the representation of the object, or the concrete expression of the idea—but, like the Chinese, it took the further step, short of which the American pictographs stopped.

It is interesting, indeed, to speculate upon what the American Pictographs would have become with another five hundred years of development.

The Egyptian and Chinese systems, however, converted their pictures into a Syllabary, from which there was an imperfect development toward an alphabet. Egypt, however, never became alphabetic in the sense in which the Western languages of Europe are alphabetic.

The explanation of the cuneiform writing of Asia has been entirely the work of the nineteenth century. In 1802 Grotefend published his first attempt to elucidate cuneiform inscriptions. Discoveries of material in many parts of Asia Minor have recently increased our knowledge of cuneiform writing, and the history of the Euphrates Valley has started into being from the clay tablets found on the sites of Nineveh and Babylon.

From Asia and Babylonia, this cuneiform writing spread to other lands and to other peoples who spake tongues that were in no way akin to those of either of its inventors, the Sumerians, or their conquerors, the Semitic Babylonians.

So the crude mark or symbol originally scratched in the plastic clay of the potter, as a sign of individuality, or ownership, was gradually, in the course of time, through the intermingling of peoples, through conquest, trade and association, imperceptibly developed into certain fixed symbols representing sounds, thoughts, or ideas, and eventually assembled themselves into the formation of an alphabet.

This was, at first fragmentary, representing only a few sounds or ideas, out of which words were painfully formed, that as time went on, were gradually adopted and generally understood and uniformly interpreted, each race and nation springing up employing these signs, passing away and leaving it enriched or at least stamped with the impress of its personality before hurrying on into the ever-receding and widening vistas of antiquity.

The discovery of the famous Moabite stone in 1868 gave a new impulse to the study of the alphabet. The fragment of a bronze bowl discovered in Cyprus in 1876, which bears around its edge an inscription dedicating it to Baal-Lebanon, as a gift from a servant of Hiram king of the Sidonians, is probably the oldest Phœnician document we possess.

With the rise of the Greek civilization, the development of the alphabet, freer transmission of thought and ideas was very rapid.

The Romans brought the art of writing to still greater perfection. The conquests of the peoples of that time opened up access to all the best ideas of the civilization of that period by drawing upon the thought, arts, and mental resources of their vassal states.

The Jews were the most painstaking and accurate of historians, absolute perfection being demanded even to the dotting of an "i" or the crossing of a "t." And the Scribes whose business it was to transmit the Scriptures were scrupulously exact in their work.

With the rise of the Roman Empire also came about the blending of various systems of recording thought, and the art of writing received a wonderful impetus. Indeed, it may be said that the blending of tongues and ideas at that time and more general recognition and acceptance of symbols—alphabetical symbols—provided a competent and reliable vehicle for the transmission of thought.

The advent of Jesus Christ found a language and an alphabet sufficiently perfected to record and perpetuate His life and work in such a manner that it could be readily and easily understood.

So we see that from the earliest times certain marks, written, stamped, impressed, scratched, carved, chiseled, or engraved upon objects, have stood for distinction, ownership, and individuality—an intimate expression of the personality and character of the person making them, a mirror of his thought, a record of impulses and ideas, the key to his identification and recognition.

The hieroglyphics of the Egyptians are distinctively different from the notched stick of the Australian aborigine. The pictographs of the American Indians are different in character from the cuneiform inscriptions of the Babylonians. The cords knotted by the primeval mind are dissimilar from the idea-symbols of the Cretans.

From the Melting-pot of the ages has finally come the modern alphabet, that ingot of system and order in ideas employed by the civilized nations of today in perpetuating the record of their achievements, and which bids fair, as Time watches the crucible, to undergo still further refinement.

CHAPTER II

THE DEVELOPMENT OF WRITING MATERIALS

"Men of character are the conscience of the society to which they belong."—*Emerson.*

THE first writing was probably done with a bit of flint used as a cutting edge against the softer surface of a rock wall, but it became a record for other human eyes to see, to imitate and to improve upon.

As discontent is the mother of all true progress, so in time, the flint gave way to tools of metal that more easily, swiftly and surely ate into the rock, and left behind a more permanent and sightly message.

For hundreds of years, only the crudest implements were used, such implements as nature readily supplied—a twig, or a bit of bone, or flint. Then came the reed as an improvement in the recording tool, and ideas gradually came to be drawn or written upon the skins and membranous substances of various birds and animals.

Papyrus, a tall rushlike plant of the sedge family, formerly growing in Egypt, and now found in Abyssinia, Syria and Sicily, formed the material upon which the Egyptians wrote. It was formed by cutting the stem of the plant into thin, longitudinal slices, which were gummed together and pressed. Written scrolls were largely made of papyrus.

The stylus, an instrument used by the ancients, was employed in writing on tablets covered with wax. Later, quills were employed, a writing pen being made from the large feather of a bird's wing or tail. Jesus wrote in the sand with His finger.

Writing was a trade in early times, which few were competent to follow. Scribes were regularly employed by individuals, merchants and chiefs, to stimulate thought, record purchases and transmit instructions or orders.

Even so late as 200 years ago, comparatively few people could read and write. This was an accomplishment for the select few, and tho the writing materials of that time were crude in comparison with what we have today, yet the existing manuscripts of that period contain and reflect with unerring fidelity the characteristics and temperament of those who wrote them.

With the invention of steel pens, suited to every individual requirement, inks that flow freely and are permanent, and writing papers calculated to give the best results, a scientific study of handwriting has become possible.

What should be more natural than that a person should set forth his character in his handwriting? It has been clearly shown that from the very beginning, ever since man was man, the products of his imagination, the fruits of his experience and the expression of his ideas have been set down pictorially and symbolically.

Writing is merely movements of the mind, expressed thru the fingers, with the motive power of character behind them.

The oldest known work on graphology was written in 1622 by Baldo, an Italian. Very little is known regarding the contents of this book. The Abbe Flandrin, of Paris, however, is generally accredited with being the father of modern graphology. The abbe imparted his system to a number of pupils, but left no written record behind him. It was not until the Abbe Michon in 1848 published a work dealing with the science that proper impetus was given to the study, and from that time it took definite form.

It is not the purpose, however, to go into an extended history of the science, but to present as briefly and concisely as possible all of the graphic signs so far as proved to be reliable and give them to the reader in such form that a fair knowledge of the principles involved may be gained, together with the method of application, so that he may have the pleasure and satisfaction of interpreting the writing of his friends and correspondents.

Graphology is a science, because it is founded upon classified knowledge. It is also an art, because it requires selective and trained judgment in its application.

Time, nor distance, nor weather, nor stars, nor life, nor death, make any change in the signs by which you may know all about the people you meet, the people you work with, or the people who work for you, provided they put pen to paper. This is

also true of those with whom you correspond and have never seen.

In taking up the study of graphology, one will require patience and perseverance, and must approach the subject with an open mind, and absolutely control the impulse to "jump at conclusions" from one or two strongly marked signs. "Study"! "Analyze"! Compare"! These are the three commandments that must always be thrust well forward upon the easel of the mind.

A good reading or magnifying glass will also be required to bring up fine markings, obscure and uncertain portions of the manuscript. The very first thing one must learn to do is to acquire the ability to study written words without reading them. It is not the ideas the words convey as vehicles for thought; it is not the meaning of the words in combination with one another, but the way in which the writing has been performed.

Some lines of writing run up hill; some are perfectly horizontal, while others run down hill or undulate. Some words are written solid (without raising the pen from start to finish), while other words will be broken into two or three pieces. Some writing slants to the right or to the left, and often it slants in two directions in the same word. Some scripts are large, some small, some are round, some angular or square. Some writing is shaded, some uniformly light, while other scripts will be heavy, etc. All these are graphic signs with a definite meaning, which will be clearly explained as we proceed.

It is necessary for the student or the graphologist to have sufficient material. Two or three words written at random limit the scope and the proof. They will indicate one or two "high lights" (perhaps) in a person's character, but not much more. Three or four bricks may indicate the color and character of a structure, but they of themselves will tell little else. So it is with graphology. There must be enough writing to bring out all the positive, negative and qualifying signs in every script.

There should be at least fifteen or twenty lines of writing, liberally sprinkled with capital letters and

a few figures. The signature of the writer should be appended, together with a statement of sex (for convenience in using the personal pronoun) where the name itself does not disclose this information.

It must be remembered that character is the offspring of the mind and spirit, molded by surroundings, developed by circumstances and stabilized by experience. There is no "sex" in mind—a point which those ardent advocates of "votes for women" could seize upon to good advantage. Consequently the analysis is not a study of sex, but of personality.

It is desirable to have a naturally written specimen, one not specifically penned for analysis, nor performed under the stress of physical or mental exhaustion, or while under strong excitement or the influence of drugs or intoxicants.

With a naturally written scriot of sufficient length, it is really astonishing what can be done in the way of character analysis by one who understands the graphic signs and who has had enough experience to judge and apply them properly.

Character, real character, is the only thing which sells above par in good times and in dull seasons. It is the support upon which the business man relies. It is the real security upon which the banker loans money. It is the only basis upon which the employer can conscientiously figure his promotions. It is the only safe and sure foundation upon which the maiden can build her faith in her future husband.

CHAPTER III

EXPLAINING AFFECTION, SYMPATHY AND SENSITIVENESS

"Peace begins where ambition ends."—*Edward Young.*

THERE is nothing in the world so interesting and worth study and analysis as—a human being. The graphologist is a prospector in the soil of personality. He is constantly uncovering the nuggets of mental and moral worth in an individual, to say nothing of the "fool's gold" which forms part of every one of us.

A prospecting trip in the terrain of individuality is as interesting and fascinating as any fabled pilgrimage into the Land of Ophir, or any stirring record of adventure into desert places in search of treasure.

There are not two people exactly alike in the world; consequently it is natural that no two persons will exhibit exactly the same graphic signs in their writing. Hence graphology is ever adding and polishing new facets to the crystal of personality, which constant study and investigation burnish into jewels of lustrous beauty.

There is always something new to beckon the student and lead the feet of the investigator ever onward into different paths, new fields and fresh vistas overlooking the panoramic plain of personality.

Anything which will enable us to understand and comprehend the character of another is of the greatest value. The utility of such knowledge is vastly increased if we can, thru some scientific and systematic method of procedure, obtain this knowledge unawares, weighing this man or that woman in the balances of individual worth and integrity, without their being aware of what we are doing. This is exactly what a knowledge of graphology permits one to do.

Not only does it enable us to know those with whom we come in daily contact, but it presents a clear picture of the character, temperament and personality of those who are at a distance, or who have "gone on before." Time or distance therefore offer no handicap. The graphic signs recorded and preserved in the handwriting of Queen Mary I of Eng-

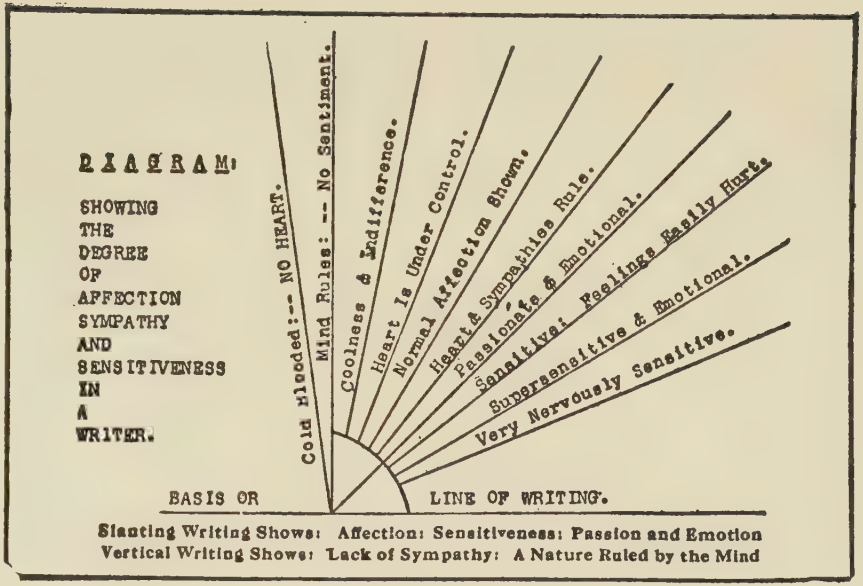
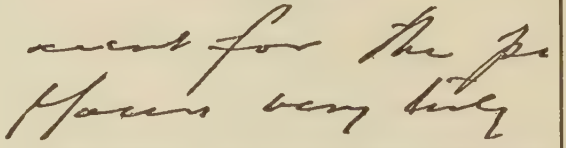
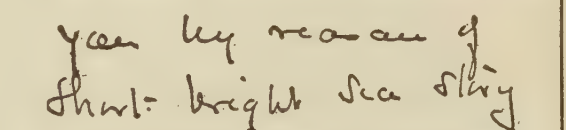


DIAGRAM:
SHOWING
THE
DEGREE
OF
AFFECTION
SYMPATHY
AND
SENSITIVENESS
IN
A
WRITER.
Cold Blooded:-- NO HEART.
Mind Rules: -- No Sentiment.
Coolness & Indifference.
Heart Is Under Control.
Normal Affection Shown.
Heart & Sympathies Rule.
Passionate & Emotional.
Sensitive: Feelings Easily Hurt.
Supersensitive & Emotional.
Very Nervously Sensitive.
BASIS OR
LINE OF WRITING.
Slanting Writing Shows: Affection: Sensitiveness: Passion and Emotion
Vertical Writing Shows: Lack of Sympathy: A Nature Ruled by the Mind

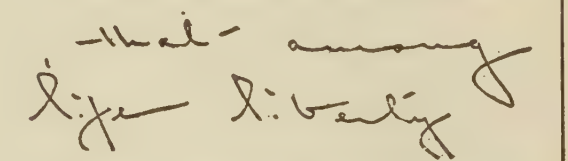
PLATE 1.—AFFECTION, SYMPATHY AND SENSITIVENESS



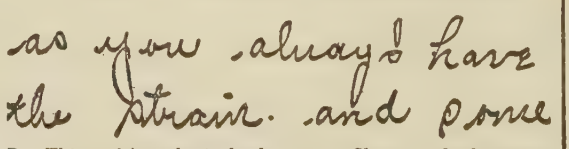
A. **Good affection is shown in the slant to this writing.**



B. **This is the writing of one ruled by the mind.**



C. **Writing of a cold-blooded and indifferent person.**



D. **This writing slants both ways: Shows a dual nature.**

Supersensitiveness with intensity always reveals the degree of emotion. Unless there is plenty of resistance, such writers are often carried away by their feelings. This extreme is just as bad as being too cold blooded, and never allowing emotion its proper and necessary outlet.

land (Bloody Mary), or Philip II of Spain, or Henry VIII, or Oliver Cromwell or Benjamin Franklin, or George Washington, or Abraham Lincoln, reveal their true inward characteristics as clearly today as the moment the record was written and the graphic signs so unconsciously and imperishably made and preserved. They unconsciously reveal their character thru the forms and curlicues incorporated in their handwriting, just as surely as we have to breathe to live, and just as unconsciously.

It is important to determine the emotional temperament in a writer to know how sensitive and affectionate and tender he may be. Warm-hearted, sympathetic and sincere persons write spontaneously and naturally. The slant of the script has a great deal to do with the power to love and with the sensitiveness and emotional control (or lack of it). The human hand is so constructed that if a person writes with the right hand, and writes naturally, the script is bound to lean or slant to the right more or less, according to how affectionate and sensitive the nature of the writer may be.

The natural "swing" of the hand produces a slant of about 45 degrees in the general appearance of the script. Slant also indicates activity and rapidity, the ability to "speed up" when occasion requires.

It must be remembered that many schools and colleges teach a "vertical" system of writing, and the habit will often cling to easy-going natures for several years after graduation, unless adversity or necessity stirs the development of temper and temperament.

Many statisticians and librarians are required to write vertical "hands," but this is merely artificial restraint that often passes away when the physical requirements are no longer in force. People who learn a vertical hand and stick to it in after life find that it fits the temperament and there is no need for change. It "suits" them.

The vertical style or back hand (for a right-

handed person) is not natural; it is not sincere, and hence many of these vertical and back-hand writers are not natural; they are not sincere, active, spontaneous and affectionate. They are cool and indifferent, selfish and perhaps calculating. They may be lazy and careless, and it is almost impossible to speed them up to meet sudden emergencies.

The diagram herewith will illustrate more clearly than several paragraphs of text what has already been said upon this subject of temperament. The more the script leans or slants toward the basic line of writing, the more sensitive, supersensitive, nervously sensitive and emotionally attuned will the nature of the writer be. Contra: The more the writing assumes an upright, vertical or backward slant, the less the heart will rule and the more will the mind assert control over the actions. There are some exceptions to this rule, of course, just as there are some people that no one can ever thoroly know, but in the long run this will hold good and can generally be depended upon.

Here are four very clear examples of affection and temperament. Fig. A shows a very sincere, spontaneous and affectionate writer. The natural slant of wrist axis has been freely and unaffectedly followed. The nature is neither too cold nor too emotionally ardent, but maintains a steady, unvarying fixity and equipoise between these two extremes.

Fig. B discloses a nature ruled by the mind, lacking somewhat in activity and affection and feeling. The upright script evidences self-control—mind mastery and the emotions are firmly put under foot.

Fig. C shows a decidedly unnatural, cold-blooded, selfish and rather scheming nature, tho a very intelligent and resourceful one.

The dual slant shown in Fig. D indicates a dual nature, one that swings backward and forward between mind and heart control, like an emotional pendulum. Sometimes this writer is demonstrative in affection and at other times is absolutely cold and indifferent—a sort of emotional ferry boat that can run backward and forward without the necessity of turning around.

CHAPTER IV

EXPLAINING AMBITION, PERSEVERANCE AND DESPONDENCY

"All true ambition and aspiration are without comparisons."—*Henry Ward Beecher.*

AS THE feelings and enthusiasm rise, so does the writing. The spirits and optimism and courage will pull the writing up as it progresses, and clearly disclose themselves in the uphill direction of the lines and words. This is very clearly shown in Fig. A of Plate 2.

Those who are persevering and confident in whatever they are about, write horizontal lines that carry in themselves a suggestio. of "brittleness"—just like the script shown in Fig. B.

As uphill writing is a sign of optimism and ambition, so writing that falls away and sinks is naturally a significator of discouragement, weakness, despondency or ill health, particularly the latter if, in addition, the small letters are of uneven height.

When each word begins a little higher up than it ends—runs down a little individual hill, so to speak—then it is a sign that the will is fighting actively against the depression, or against obstacles, despondency, etc. This characteristic is also very clearly exhibited in Fig. C.

Of course, there are other graphic signs shown in all of these specimens, but the ones described are more strongly shown than any of the others, and the three or four examples are presented together for greater convenience in study and for the greater contrast they give in comparison.

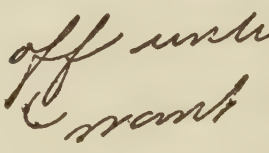
Writing that is thick and heavy is also a sign of perseverance, diligence and resolution. Contrariwise: when it is thin, light and delicately formed—spirituality, tenderness and ideality are the general characteristics, particularly if the looped letters above the line are long and well formed.

Even pressure shows progressive energy and capacity for work.

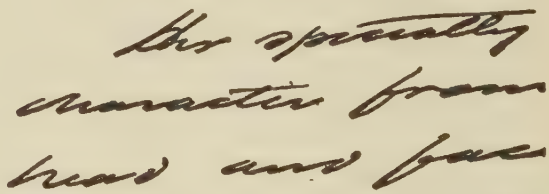
Round writing is generally a sign denoting a lack of activity and resistance. Sometimes these round writers are too easily influenced or led by the minds of others. They take the path of least resistance and at times uncover a good deal of indolence.

Sharp, angular, rapid writing, firmly applied, is

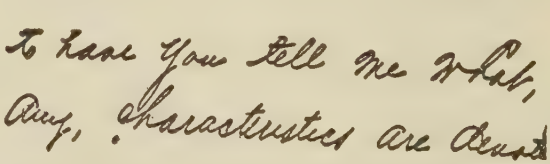
PLATE 2.—AMBITION, PERSEVERANCE AND DESPONDENCY.



A.—Ambition, courage and optimism in uphill writing.



B.—Perseverence and energy shown in horizontal writing.



C.—Ill health and despondency shown in descending writing.

Perseverance is ambition that is intelligently reined down into a steady continuance. Not so buoyant, perhaps, as a spontaneous optimism, but succeds better in the end. The old fable of the hare and the tortoise is worth remembering when judging "ambition" and capacity for achievement.

a certain indication of activity, restlessness, energy and resistance. This logically signifies a strong will and firm nature possessing mental independence and general self-control provided there are no specially emotional and impatient strokes to negative the force of this sign. If the intelligence and judgment are good, self-control—which is really the only proper interpretation of "will"—is assured. Plain, unaffected "hands," free from flourish or ostentation, reveal plain and simple natures that are modest and unassuming. If the script is shaded and heavy in the down strokes, the energy will be somewhat capricious or eccentric. With confirmatory signs, it also tells of affectation, self-appreciation and vanity.

Dirty, muddy, smeary, thick writing is the signpost indicating coarseness, vulgarity and sensuality in conjunction with other signs which will be explained later on in this series. Such writers are capable of displaying much meanness and pettiness upon occasion.

People who are critical and observant, write small, critical hands. They are generally alert and possess excellent sense of locality and direction. As small writing tells of analytical and observant natures, modesty and moderation—so does large script bespeak for itself a love of grandeur, magnificence and discloses the nature that thinks in superlatives. A lack of observation and a tendency to ignore little things as "trifles" or beneath one's notice are also concomitants of very large writing. It is nearly always the insignia of the natural sybarite.

When the writing is neat, and in proportion, we have a careful, neat and orderly person, often inclined to detail and thoroness, particularly if the i-dots, t-crosses and punctuation marks are all carefully made and properly inserted.

Disorderly writing reflects a disorderly mind and nature, indicates carelessness, a lack of concentration and attention. Writing that is clear and plain denotes honesty, simplicity, sincerity, a person who has nothing to conceal—hence clearness and honesty are dominant.

Writing that is mixed up and all "run together"

discloses obscureness of ideas. The mind is not lucid, and there is generally much ambiguity with a tendency to forgetfulness and mistakes. It shows an all-ordered arrangement of thought and perception.

Perfect writing shows no real strength of character, but is generally the badge of one who serves. Most bookkeepers, clerks, etc., write "copperplate" hands. Such folks naturally depend upon others, are not able to assume heavy responsibilities, and lack the mental independence to give them proper initiative.

WRITING TOLD OF SACRIFICE

HERE is a graphological report made from the handwriting of an applicant for a position:

"Her writing indicates a low physical condition together with a great deal of nervousness, probably due to self-consciousness in applying for a position. She is not a high-class girl mentally, but should give satisfaction in ordinary work where she is not required to assume responsibility. Her character is still largely in the formative period. Is truthful, inherently honest and will follow instructions when they are intelligently and clearly given. Believe her to be improperly nourished."

SEQUEL: She was employed on October 7, 1918, to assist in fileroom work, proving attentive to her work, willing, earnest and performing her simple tasks satisfactorily. On February 11, 1919, she died. Subsequent investigation brought out the fact that she had denied herself proper food that her mother might have sufficient, and that she was the offspring of parents one of whom was feeble-minded.

CHAPTER V

DESCRIBING THE SLY AND EVASIVE CHARACTERISTICS

"The sure way to be cheated, is to fancy ourselves more cunning than others."—*La Rochefoucauld.*

HUMAN character is a road between extremes; the extremes of love and hate, hope and despair, honesty and thievery, ambition and indolence.

Graphology may be likened unto a pair of scales, capable of weighing the emotions and accurately determining the amount of favorable and unfavorable impulses that dominate an individual. However, it is a pair of scales with which one should be perfectly familiar before attempting to decide, with the voice of authority, the degree of virtue or vice.

"But how can it be possible," the author has frequently been asked, "for any one to read character from handwriting? Why, there are not two people in the world who write exactly alike."

This is perfectly true. Neither are there any two people who think exactly alike, who walk alike make gestures alike, or who will choose exactly the same words in describing the same event. And yet, even a casual student of human nature can tell a great many things about people by observing the habits and actions of those around him.

The wonderful record of his personality which he leaves unconsciously upon the paper when he writes his ideas is as sure an index to his inner self, the true man, as all of his external indications put together.

Nervous, emotional people move quickly and spasmodically; they become impatient at delays, are irritated beyond measure, when held for a moment in a street throng, or when there is a hiatus in their plans; they cannot tolerate one who is not prompt or even a little ahead of time in keeping an appointment.

There are no "nerves" in the lazy man or woman. Nothing worries them for long. It is often next to impossible to "wake them up." They will move only at a certain fixed, unalterable pace (if they really move at all), and it is quite out of the question for them to "speed up" to meet an emergency and accomplish things.

The quick, active, nervous, impatient little man

writes in quick, active, angular, nervous "jerks" or movements. He is anxious to get thru, because his mind is urging him—and his mind is a taskmaster that his fingers find it hard to please. Consequently, it will instantly be seen that these movements are the intimate and direct expression of his thought and temperament—the inherent natural characteristics of the writer—the visible workings of his mind. This is the beginning, middle and end of personality—the individual—man or woman.

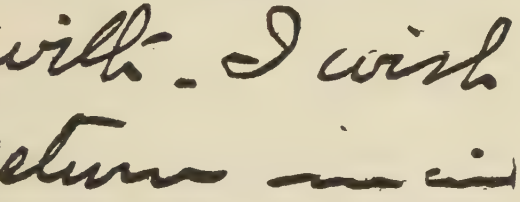
Observe a class of children just commencing instruction in penmanship from a capable writing master. Each pupil has the same copybook, containing the same words and letters, correctly and minutely set forth as a model. And yet no matter how faithfully the scholars try to imitate or follow the copy, some of the writing will be more angular or more oval than the copy. Some of the "i's" will be dotted before, some directly over and some following the letter, while other dots will fly excitedly high in the "air." Many cases of uneven pressure will be observed, together with queer tails, hooks, misplaced bars to the "t's," etc., etc.—discrepancies that will often aggravate a conscientious teacher to the point of distraction. It is only the temperament and individuality of the student asserting themselves, in spite of all the instructor or the student can do.

Let us now examine a letter and ascertain how much of falsehood, finesse, cunning and deceit it may disclose.

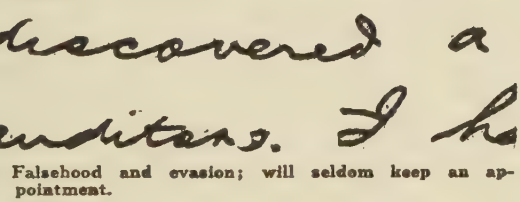
Plate 3 herewith will assist the student in determining that important point. Excitement is clearly evident to any one in Fig. A. Evasion is shown in the tapering, wedge-shaped words. The amount of excitement bestirs the imagination and stimulates it beyond the ability of this writer to control it. He would make absurd statements with every evidence of candor and sincerity, and would actually believe them himself. It is the writing of a typical promoter, who "sees millions" in everything.

Notice how the small "o's," "a's" and "d's" are made in Fig. B. They have been formed by circling the pen "round and round," leaving no opening in them anywhere. Once on the outside, it is impossible to get inside without jumping the line; and

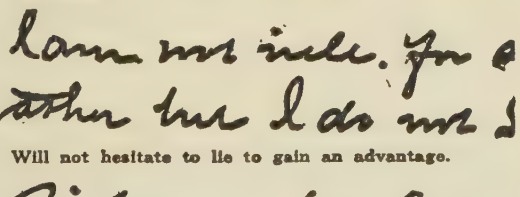
PLATE 3.—FALSEHOOD, FINESSE, CUNNING, DECEIT.



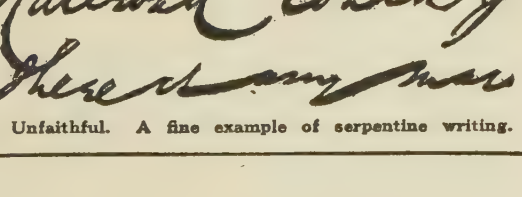
A. Excitement, evasion and strong gambling instinct shown.



B. Falsehood and evasion; will seldom keep an appointment.



C. Will not hesitate to lie to gain an advantage.



D. Unfaithful. A fine example of serpentine writing.

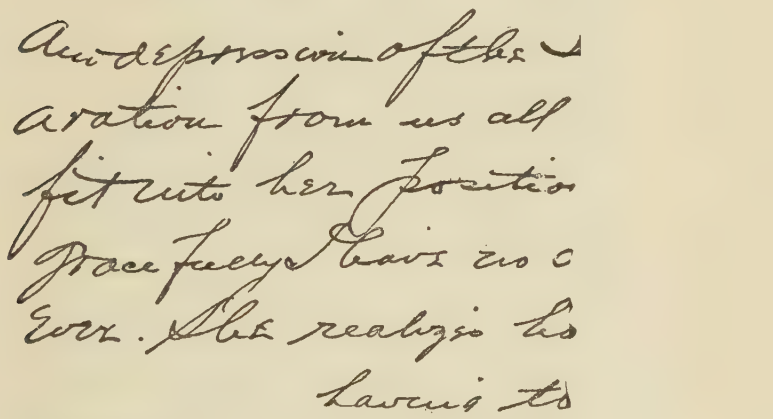
likewise, once on the inside, it is impossible to find a way out. This shows a very impenetrable and evasive nature, not overparticular in keeping his word, or on being at the place appointed as agreed and at the time specified. Will promise anything in order to put off the obligation or sidetrack it for the time being.

Specimen C discloses a writer that will not hesitate to lie if there is personal profit or advantage to be gained. Would also tell untruths about people, but do it in a rather cunning and sly way. Some of the words are very obscure, and one has to stop and study them to ascertain their meaning and what the words are. The diminishing, cunning, snakelike wriggle to the endings of the last two words in this specimen will be seen. This is one of the signs of the hypocrite and dissembler, a two-faced instinct that will crop out in the script. This writing is deliberately obscure. It is not the illegibility of impatience and rapid thought. Imagination has nothing to do with this particular specimen. It was written that way because it is perfectly natural for that person to misrepresent and evade.

Fig. D is also an interesting bit of writing, telling, as it does, of violent temper, bitter sarcasm and a domineering arbitrariness, mixed with a good deal of imperiousness. Above all, it is a fine example of serpentine writing. The lines of writing crawl along and undulate like the track of a snake in the dust, the bottoms of the letters now rising and falling, but scarcely ever keeping to the horizontal base line in writing. The love of authority is clearly expressed in the long, thick connecting strokes between words. An imperiousness that tyrannizes over employees, confirmed in the heavy contentious bars to the "t's." Here, too, we find dwindling words with a great deal of excitement and lack of self-control. But this writer is not so deliberately untruthful as evasive and "diplomatic." Great finesse is expressed, and there is an unstability in the affections of serpentine writers that it is well to always be on guard against. They are sometimes—not always—unfaithful in their affections or to their trusts. This specimen is also an excellent study in emotional sensitive-

ness and passionate affection, shown in the excessive slant to the script, together with much penetration and the ability to get to the bottom of things, in the sharp, angular, "active" writing; executive ability and sequence of ideas in solid and tied words.

STARTLING PROOF OF GRAPHOLOGY



IN PERFORMING the analysis of this handwriting for a client, Mr. Lucas stated, among other things, that the writer was very sensual, that he had a brutal nature and that if he committed any criminal act he would do it in such a way that discovery would not be easy, owing to the amount of intelligence shown in the script. The statements were vigorously refuted by the client. Three months later, Mr. Lucas received a voluntary letter of apology in which the client stated that the writer of the script had been arrested and the court inquiry finally disclosed substantially what the handwriting expert indicated. Among other things, it was stated that the man had so terrorized his own daughter that she was afraid to testify against him. Graphology was vindicated in a striking manner.

CHAPTER VI

EXPLAINING THE NATURE AND QUALITY OF THE JUDGMENT

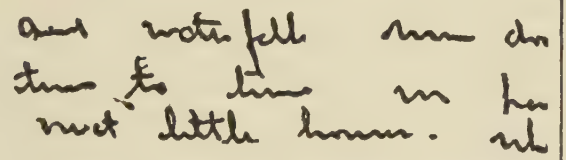
"Judgment is forced upon us by experience."—*Johnson.*

THE kind and nature of a person's judgment is of the first importance, particularly if he is destined for a responsible position. This is the ability to foresee, to perceive accurately and impartially. A man may have "good judgment" for certain things, or in ordinary matters, or if he has time to sit down and "think it over," but be wholly unfit to make quick decisions that will stand the pressure of future events. Judgment is a compound trait. Based primarily upon the degree of intelligence for a foundation, it is built up with perception, power to observe and remember. It may be either wholly logical, or entirely intuitive; or it may be both logical and intuitive.

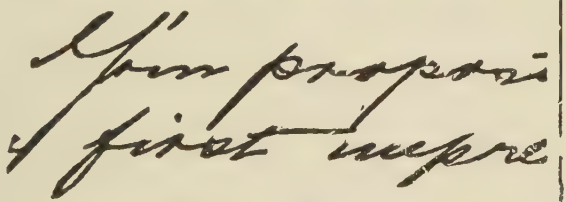
Fig. 4 will assist the student in the study of judgment. Fig. A reveals an upright script, revealing an unsentimental nature, inclined to be cold and unfeeling and indifferent. It is not unduly tempered with feeling or sympathy. It shows mind control, and a most observant and penetrative mind at that, in the undersize writing, carrying with it a suggestion of control, perseverance and reserve power. Some of the words are written solid, while others are broken apart, showing a mind that is both logical and intuitive. The solid words disclose deduction and reasoning faculties, while the broken words tell of inspirational selection and intuition. The words stand out singly, by themselves, showing the mind to be clear and lucid, and the intelligence of a high order. All these traits give excellent judgment, but of a quality that will never be hindered by overmuch sympathy or sentiment. Just the proper temperament for a successful surgeon; and, indeed, that is what this gentleman is, and a very famous one, too. His mind and judgment are as sure, steady and keen as his knives.

Fig. B exhibits an entirely different kind of judgment. Here we have a proper sympathy in the angle accorded to the vertical strokes, also a large, generous writing; but, still, this is a person who will not be easily imposed upon, tho one who will make every possible allowance for the shortcomings of others. The mind is purely logical, shown in the solidarity of the words. Fine reasoning powers,

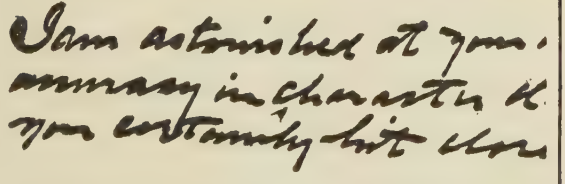
PLATE 4.—DIFFERENT KINDS OF JUDGMENT



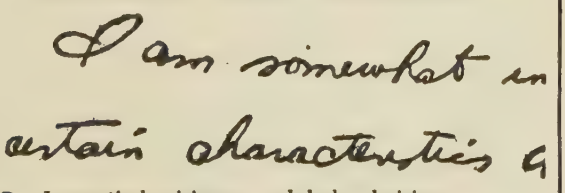
A. Intuitive, accurate, but cold-blooded judgment.



B. Executive, logical and tempered with great sympathy.



C. Both logical and intuitive; oversympathetic.



D. Impractical, visionary and lacks decision.

with excellent business and executive ability, are revealed in these two lines; a warm, sure, deliberate, generous personality, but not in any sense wasteful. Self-possession and control are also dominant notes in this graphological "score."

Fig. C discloses a good balance, in that it is both logical and intuitive, carrying with it a lucidity of ideas in the clear, outstanding words, and much penetration in the sharp, angular script; unusually quick perceptions and ability to "see," understand and comprehend are formed out of these signs, rather accentuated than otherwise in the rapid, active writing, bespeaking imagination and impressionability, with quick absorption of ideas. This writer would, under impulse, stretch the tether too far, and make greater concessions in the final adjustment than would be right, particularly in matters affecting his own affairs; but in the settlement of business for others, he would not be so liable to err in this manner, owing to the amount of resistance and conscientious sincerity shown.

Fig. D illustrates very clearly the kind of person who has to rely a great deal upon the advice of others in deciding. There is a lack of assurance and mental independence. The writing is faltering, undecided and wandering. Clearness of ideas is expressed in the spacing of the words, but there is lack of initiative and of purpose in fitting them together. The lines are wider apart than they should be for the size of the writing, and the fly-away bars to the "t's" show, with the amount of selfishness and imagination, a nature that would be biased by jealousy and envy. The ground plan for a fairly good judgment is laid, however, in the amount of logic, observation and instinct to think out conclusions.

It is not an easy matter to accurately determine the amount of judgment a writer possesses. It is only by careful and thoughtful study, by making many comparisons and by examining the writing of those correspondents well known to the student that expertness in gauging the judgment of others will be acquired. But this information is highly important, and the knowledge is well worth the effort in obtaining.

CHAPTER VII

EXPLAINING TRAITS THAT MAKE FOR LORDLINESS AND HAUTEUR

"The truly proud man knows neither superiors nor inferiors. The first he does not admit of; the last, he does not concern himself about."—*Hazlitt.*

AT NO time does the proper understanding of the Parable of the Ten Talents impress itself upon the intelligence more clearly then when examined in the light of graphological experience.

Every human being is at birth endowed by the Creator with certain inherent abilities, traits—talents, if you please—the development of which, under proper direction and control, will greatly benefit him.

No one is entirely lacking in some advantages. He can do some one thing better than those immediately around him—and if he fails in the performance of his duty, in the development of that useful gift or ability, but buries it in the ground (like the man with the one talent) he will soon lose the power to employ it, and the man with the ten talents, who does the work, or employs the one talent in place of the other man, is justly entitled to the reward it brings.

An individual may be very ordinary in everything except the natural instinct to build or construct. If he develops this power wisely, and learns to apply, control and direct it, he will surely reap great reward for his industry and effort in that direction.

Some individuals have several useful traits or "talents" bestowed upon them. Industry and judgment in the development of these traits and abilities will bring proportionate reward in their several directions. Even a bright, intelligent and perceptive mind will be hopelessly hobbled if the will is not strong enough to set it to work and force it to grow and develop.

It is evident from the Parable, that the man with the ten talents was wisely active in their development, and that he was successful is proven in that he was made "ruler over ten cities." He was faithful to his trust. He made the most out of the good raw material with which he was provided when he came into the world. His reward was just. It was only what he was entitled to. Likewise, if he had to assume the responsibilities of the man with the one talent, who went and buried it in the ground, he was clearly entitled to receive this additional talent, and to the reward its wise employment carried with it. In this light, one sees the justice of the decree—"To him that hath shall be given, and from him that hath not, even that he hath shall be taken away from him."

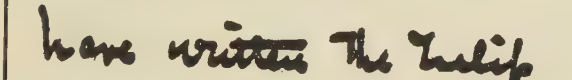
Success, after all, is merely the ability to go thru the world, meriting the critical approval of one's own conscience. To develop and put to the best possible use the natural endowments, talents and abilities that constitute the raw material of personality and worthy character.

But these talents or traits must be intelligently encouraged to grow. Imagination is a fine tool with which to work in able hands, when properly directed, applied and controlled—but it is a very bad master.

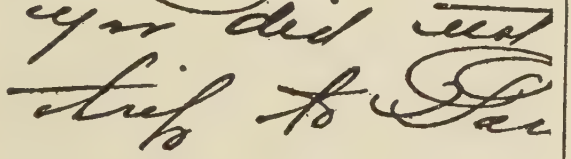
The same is true of pride. A proper natural pride and self-respect is a fine thing, and to be striven for, but pride over-developed unless firmly controlled, will shortly go to seed, and a crop of pretension, conceit, loftiness, egregious self-esteem, "superiority," etc., will be the result.

Pride is a high or excessive esteem of one's own self for some real or imagined superiority. In this, it is little different from vanity, which is the love of being admired, praised and exalted by others, usually resulting in an ostentatious display of superficialities, such as beauty, wealth, dress, etc. One may have great pride, however, without displaying it. A proper pride, independence and self-respect, is a fine thing to see in any script, but when this is excessive, and poorly directed, it reminds one always of the self-made man who worshiped his maker. Excessive pride, is often an indication of

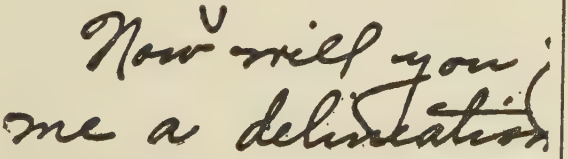
PLATE 5.—PRIDE, PRETENSION, VANITY AND AFFECTATION



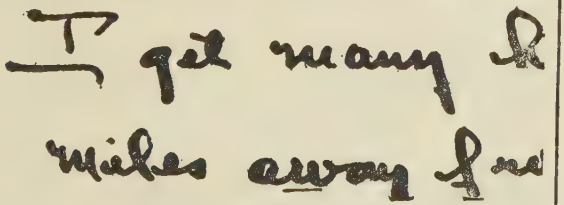
A. Puffed up with pride; much self-appreciation.



B. Much pretension and ambiguity in flourishes.



C. Vanity shown in large bows; egotism and conceit.



D. A good natural pride and independence shown.

mediocrity, because really intelligent folks have too much common sense to permit themselves to become conceited.

It is important, then, to ascertain the kind and degree of self-esteem disclosed in the handwriting of that new correspondent, and Plate 5 will assist us in recognizing its various degrees.

Fig. A shows much self-satisfaction in the upright script, so deeply shaded at the bottom of curved connecting strokes. Note how the "h's" rear themselves haughtily above the other writing. Observe the straight inflexible strokes to the "t" and "f" like the red signal flag the watchman waves at the crossing to attraction attention to "self" in this case; but they also do serve as a warning of danger, danger mostly to himself. These thick, stiff horizontal initial strokes also tell the experienced graphologist that the writer will be somewhat contentious and quarrelsome in defense of his ideas. A nature that thinks it unmanly to retract a statement once made. One can fairly hear him say "Thus it is"—right or wrong.

The bars to the "t's" also bespeak for him an authoritative manner, and the writing, while heavy and thick, and determined, does not disclose very much activity to make the obstinacy really effective.

If there are large flourishes, bows and loops incorporated in the script like those shown in Fig. B, then the new correspondent will likely possess a patronizing air, and display many evidences of pretension and some artificiality upon closer acquaintance.

The flourishes and wide loops above the line indicate mental pride, intellectual vanity, more than they stand for an expression of material self-congratulation. But if the loops to "y's" and "g's," "j's," etc., terminals extending below the line are excessively wide, flourishy and "fat," then the self-congratulation extends more to material things, dress, position, love of admiration, etc.

Fig. C exhibits this characteristic very clearly. The bows to the "y" and "p" are entirely too large to be in proper proportion with the rest of the script. Another indication of conceit may be found

in the size of the small "e." If the letter is larger than it should be, and sort of looks down contemptuously upon the other small letters of the word in which it forms a part, it may safely be concluded that the self-esteem is going to seed, if, indeed, it has not already done so.

This particular sign—the small "e" sign—will be illustrated farther along in one of the special plates devoted to small letters. It may profitably be remembered at this point, however, as good confirmatory evidence of egotism and sense of personal superiority. This is one of the satisfying things about graphology; certain traits are confirmed by certain other signs, or they are modified by them, as the case may be, which makes the judgment of the experienced observer all the more to be depended upon.

In Figs. B and C there is an indication that the small "e" is a little larger than it ought to be. It would be impossible to tell from only one specimen whether this conceit was going to seed, or whether the individual was overcoming it. Given another specimen written a year before or after the one presented, it would be an easy matter to determine this point, with the aid of a good reading glass.

Fig. D expressed a great deal of mental vanity on the "fat" loops to letters above the line. He is cold-blooded and unsentimental, and really too lazy to ever achieve much acclamation for intellectual eminence. The capital letters being only about half as high again as the small letters show forth a certain amount of self-depreciation, but this is probably more for effect, without in any way shaking the writer's inherent belief in his cleverness and superior equipment installed in his factory of ideas.

CHAPTER VIII

SIMPLICITY, REFINEMENT AND GOOD TASTE VS. VULGARITY AND VANITY

"The vain being, is really the solitary being."—*Auerbach.*

GENERALLY speaking, the less "flourish," and plainer the writing, the less pretension, artificiality, vanity and conceit is reflected. Simple, plain, honest, sincere and unostentatious people, write simple, plain, direct, honest and unostentatious "hands." It is a reflection of their inner nature, which they can conceal no more than they can stop breathing and live.

The initials or capital letters in a communication are most important touchstones in pointing out the degree of modesty, simplicity, good taste and refinement. They also are just as important in designating the coarse, crude, ungainly, pretentious, vulgar and ostentatious nature. The capital "M" is the most important of the capital letters graphologically, because it can be made in so many different ways. Of this letter, more will be said later on, and many examples of this interesting letter presented.

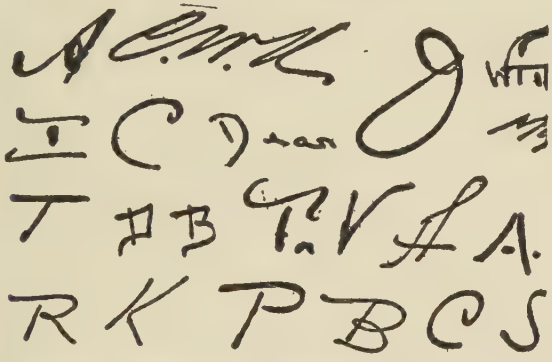
Cultivated and refined people make their capitals simple and plain. The modesty is accentuated if they are only about half as high again as the small letters. Capitals that are no larger than small letters (and in rare instances they are even smaller) disclose a lack of independence, with much humility, resignation, etc.

The refinement and good taste are also further emphasized in capital letters that are made to resemble type or printed forms. Such letters always disclose cultivation, and either artistic sense (ability in, or appreciation of, art, etc.), or else poetic feeling.

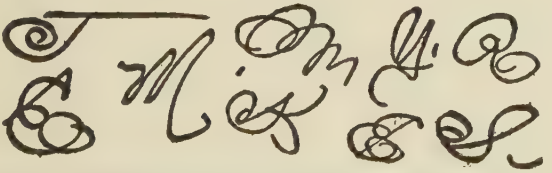
Capital "E's and "H's" made up of wholly straight lines indicate a mechanical coloring to the artistic sense or carry in themselves a reflection of architecture in some form or other. There is also room for the expression of great originality or clever constructive ability in the manner in which capital letters are made and combined or joined together.

After what has been explained regarding these traits, it is only necessary to contrast the upper and lower sections of this plate which afford a perfect

SPECIAL PLATE—ARTISTIC INST. CT—VANITY AND PRETENSION



Type form of capital letters bespeak the artistic of poetic temperament, culture, elegance, etc.



Pride, pretension, vanity, shallowness and vulgarity.

The vulgar, "mentally diseased" forms of capitals, just above, are made by writers that lack an innate refinement and who are, as a rule, entirely devoid of good judgment. They are all for vulgar outward show, and invariably display their crudities and inharmonious anachronisms in their writing and in their actions, dress, etc., for all to see.

object lesson, and one that will be easily remembered.

Bad taste, uncouthness, shallowness, pretension, coarseness and vulgarity are always disclosed in these grotesque forms of snail-shell curls. These specimens will enable the student to recognize the fictitious, assumed, artful, unnatural, crude and constrained writer at a glance.

Before leaving this subject of the general capital letters and what they indicate, it will be well to examine for a few minutes the types of capital "D" presented herewith, which is important in uncovering the amount of discretion and non-committalness and criticism in a writer.

"D's" that are open at the top, show frankness and openness of mind if they are gracefully formed and well made. If closed they tell of discretion. When closed and hooked they indicate criticism, originality and enthusiasm, depending upon how much "go" there is in them.

The first two examples in the second line reflect vulgarity, carelessness and a fondness for display. One would never recognize the first one as a "D" without the following letters.

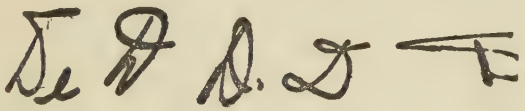
Much of what has been said with regard to the capital "D," also applies to the capital "O." Two specimens of self-containedness and criticism are shown.

When the bottom loop of the "D" hangs above the line of writing, it tells of a desire for appreciation, and sometimes of liveliness, and often discloses a rather coquettish nature. This also applies with equal force to the capital "L." When shaded at the bottom, it tells of vanity and pretension.

Writing that has been drawn out with generous curved connections between the letters is a sign of approachability and friendliness, hospitality and broad-mindedness, with perhaps generosity and wastefulness—other signs agreeing. Of close, cramped writing, the reverse is true.

Special significance is attached to the looped letters. When they are longer above the line than they are below, we have a writer that is more spiritual than material, indicating idealism, imagination and

SPECIAL PLATE—The Capital "D"—Friendliness and Unsociability



Some good and bad forms of this important and interesting letter.

Coquetry and desire for appreciation shown in loops above the line.

Wide-curved connections between letters show friendliness. Short, sharp connections show narrow-mindedness and unsociability.

The examples of Capital "D" shown above are all script forms. When made like a printed letter, like all other capitals so made, they bespeak and confirm signs of culture and elegance in plain, simple outline.

capacity for reverence and veneration, particularly if the writing slants, and is delicately performed.

Should the loops appear longer below than they are above, then the reverse will in most cases be found to apply. Such writers will be turned more toward business and practical pursuits and possibly lean more or less toward the physical and material comforts of life. They will probably also show more physical activity, generally, tho, in judging this sign one must also take into consideration the other qualifying or confirmatory signs revealed in the script.

If the loops are evenly balanced above and below, seeming to be of equal height, then there will be a proper balance exhibited between the spiritual and material sides of the nature under examination. If the loops are shorter than expected, or seem shorter than they should be, above and below, then the spiritual and material sides will be well controlled—the business sense will be intensified, and good powers of organization will be shown.

Loops that run into or thru the lines of writing above or below, indicate a rather "muddle-headed" person. Such writers will be easily mixed up and turned around in an argument, are ambiguous, forgetful, lack perception and judgment. They will be generally the victims of mistakes, either of omission or commission.

CHAPTER IX

EXPLAINING CANDOR, FRANKNESS AND SINCERITY

"No man has come to true greatness who has not felt in some degree that his life belongs to his race, and that what God gives him He gives him for mankind."—*Phillips Brooks.*

HUMANITY is divided into two great classes, People who are "average"—average in intellect, in will, in ambition, in initiative, in ability—and those who are not.

Those who are not "average" are either under normal or else they are above or over the ordinary. If they are under the average they extend backward from the broad, level plateau upon which the great majority of individuals live, and retrograding gradually in intelligence and individual responsibility, from those who are close to the common level, to those who are deficient, feeble-minded, imbecile or idiotic.

It will be readily seen then, that the other half of this portion of folk who are not average, must be above normal, ranging all the way from more than usual ability in one or several things, on upward to cleverness, high intelligence, good organic quality and brain structure, which in turn ascend into the mountain peaks of individual greatness, splendor, inspiration and genius.

Just as the physical contour of this world contains deep hollows, depressions, level plains, small hummocks, large hills, and imposing mountains—so does the world of personality contain its various stratum of humanity, in all their various states of being, from the man with the one talent to the genius with ten.

There are so many people of average attainments in the world! But they often show a most commendable ambition, which when persistently applied with the right spirit back of it, makes for unusual success along one particular line. It is often a real handicap to be too versatile, because there is so much for versatile and clever people to do. They are often incapable of developing one thing thoroughly, and are sometimes outstripped in the race for success by those who are less qualified to attain it.

As there is only one Mount McKinley to a continent, so there is only one genius born to a generation. Sometimes the world waits 100 years for an Abraham Lincoln.

With this "relief" picture of humanity in the mind's eye, the answer to the question "Am I my brother's keeper?" may be affirmed with emphasis.

No man may live entirely unto himself. We are all dependent upon some one else for something. Human orbits are continually touching at many angles, and these contacts, brief as many of them are, leave either a good or an unfavorable impression. They are either helpful, or they hinder development in some direction.

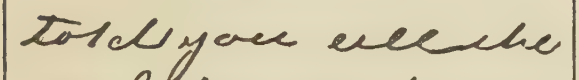
The world needs more truthfulness and candor, and less impenetrability, cunning and hypocrisy. It needs more self-forgetfulness, generosity and sympathy. The trait more strongly reflected in the writing of men and women today than any other is —selfishness. Indifference to the feelings, rights, troubles and advancement of friends, associates and neighbors—lack of "heart," sordid greed, and desire to "get gain" and "get even."

In this chapter, we take up the graphic signs of candor, frankness and sincerity—contrasting them with finesse, impenetrability and cunning.

One of the chief signs of the truthful person is the truthful "hand." That is to say, a straightforward spontaneous script, be it legible or not, so long as the illegibility is that of quick and spontaneous thinking, and not the obscurity of calculated deliberation.

Another and stronger confirmatory sign is found in a good slope to the writing, since this bespeaks sincerity, activity and naturalness. Truthful persons are honest and sincere. Still another sign of the candid and open person is found in the small "a's," "d's," "o's" and a few other letters, when they are left open at the top—or nearly closed. They also indicate (if open) a rather chatty and friendly person, hospitable, and considerate of the rights of others, having strong sense of duty and idealism with reverence if the loops to letters above are long and well formed.

PLATE 6—CANDOR, FRANKNESS, SINCERITY—AND FALSEHOOD



A.—Exceptionally truthful and sincere. Note open "a's" and "o's."

B.—This is a frank, open and candid nature.

C.—Truthful, friendly, honest, sincere and sympathetic.

D.—Cold-blooded, selfish and untruthful nature.

All of these traits or signs are strongly evident in Fig. A, plate 6. Observe the tops of the small "a's, "o's" and "d's" particularly. It is difficult at times to determine at a glance whether the letter is an "a" or a "u." The rapid, spontaneous, sympathetic writing denotes an exceptionally open, frank and truthful person, who says "right out" exactly what is in the mind, without any "ifs or ands" about it. It is unwise to ask such writers their opinion of this or that thing unless one is prepared for a straight-from-the-shoulder answer. The wide curved connections between letters, show gentleness, friendliness, hospitality; the terminals give indication of great generosity, held in check somewhat by an enforced economy, due, probably, to material circumstances.

Fig. B also discloses an exceedingly gentle, honest, truthful and sincere nature. The small letters above referred to are not quite closed. The terminals are long and generous, and there is a proper slope to the writing denoting naturalness and affection, with industry and good capacity for work. The well-developed loops to letters above and below denote a proper development and equipoise between spiritual and material things.

Fig. C also reveals a truthful and sincere person, but a rather self-contained one. This writer is a good "listener," observes, looks on and keeps own counsel very well. Is self-contained, tho not exactly impenetrable. There is excellent command over the tongue, however, with much decision in the squarely broken final strokes to many of the words.

Contrast these three specimens with Fig. D. The difference in them will be seen at a glance. Here is the upright, indifferent, careless, thoughtless, ungainly, unsympathetic script, devoid of much feeling except for self, displaying a lack of economy, neatness and order, and a good deal of coarseness and even vulgarity. Just observe how the small "o's," "a's," "g's" and some other letters are not only closed, but tied in little hard impenetrable knots on top. The large, ungraceful terminal strokes to the "y's" tell of an inordinately selfish nature.

CHAPTER X

EXPLAINING CUNNING, HYPOCRISY AND FINESSE

"The only vice that cannot be forgiven is hypocrisy. The repentance of a hypocrite is itself hypocrisy."—*Hazlitt.*

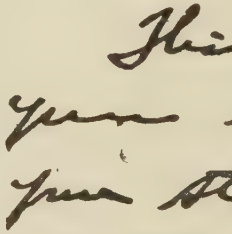
THE traits that constitute "diplomacy" in an individual may be only mildly (and properly) expressed, or they may have gone to seed and grown in the nature a crop of calculating shrewdness, defensive finesse or predatory cunning.

Tapering words, letters growing smaller or dwindling in size and height toward the end of the word, indicate shrewdness, suspicion, watchfulness, evasion, finesse or cunning, according to how strongly the sign is marked. If the o's and a's are closed and tied on top, impenetrability and secrecy may also be ascribed. If the writing is upright or leans to the left (in right-handed writing), it is an additional indication of insincerity and the capacity to scheme and even intrigue without much regard for the rights and feelings of others.

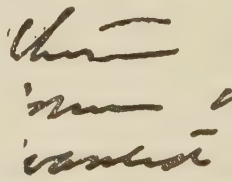
Fig. A discloses a goodly leavening of discretion and a mildly dissimulative nature, shrewd and non-committal, having plenty of finesse, which, however, would be used more in own defense or in the protection of others than in an aggressively calculating manner. Quick thought, great energy, strong will, an active and alert mind that is deductive are also expressed in the dash-dots to the "i's" and in the strong sweep of the heavy t-bars, that carry in themselves just a suggestion of tyranny and even brutality when aroused.

Fig. B expresses a great deal of indirection, cunning and evasion, with two-facedness and hyprocrisy. The small "a's," "o's," etc., are wide open at the top, telling of much talkativeness, but the endings of words have been pulled out into a flat, undulating, snaky wriggle, which would indicate that the stream of talk would be employed at times in diverting attention from the real point at issue and either drown the auditor in the flow of language, or else lead his attention by devious ways around the matter to be avoided. This "candor," opposed to secrecy, evasion and cunning, gives the elements necessary for mild intrigue and dissimulation, which deceives no one so much as the author.

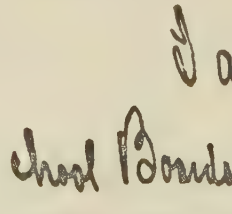
PLATE 7—FINESSE, EVASION AND CUNNING



A.—Finesse, diplomacy and impenetrability.



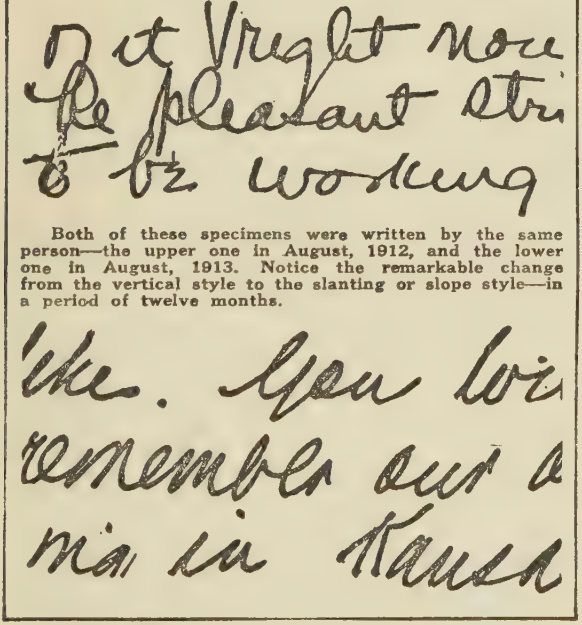
B.—Shows mild hypocrisy, evasion and diplomacy.



C.—Shows cunning, unfaithfulness and selfishness.

In every one of these examples each word has been written solidly, from beginning to end, without raising the pen from start to finish. In this we see the purely logical and deductive type of intelligence and perception. Such people always like to prove all things to their own mental satisfaction before accepting them as true. They are the reasoners, planners and builders of things and ideas. Organizers.

SPECIAL PLATE—SHOWING CHANGE IN HANDWRITING



Both of these specimens were written by the same person—the upper one in August, 1912, and the lower one in August, 1913. Notice the remarkable change from the vertical style to the slanting or slope style—in a period of twelve months.

At first glance these two scripts seem to have been written by different people. Close graphological observation, however, reveals that the chief difference lies in the degree of slant and pressure, and in the strokes being pressed more closely together. Adversity has demonstrated the necessity for, and ability to, "speed up" a little.

Fig. C is an excellent example of cunning and selfishness. Observe the tapering words thruout, the upright, unsentimental, unfeeling, unnatural script, foreshortened terminals and serpentine writing, "iron-bound" "a's" and "o's," and habit to reason out conclusions by putting two and two together, expressed in the solidly written words. It is the writing of one who would deliberately plan with much secrecy, shrewdness and cunning to achieve own ends.

One must be careful and alert, however, in settling upon the degree of cunning and hypocrisy in script, and be sure not to jump at conclusions because one or two signs seem to be strongly marked in spots. A little examination and study will show whether the sign is habitual or only intermittent.

This special plate deserves more than a cursory glance. Both specimens were written by the same person exactly one year apart. "What caused this remarkable change?" some one will ask. The upper portion was penned under conditions of ease and indolence.

Shortly afterward is became necessary for this person to earn her own living and "speed up" a bit. Hence the change in slant, and only *natural* direction of the perpendicular strokes that would combine speed and convenience. It will be seen, however, that in all other essentials the nature is virtually the same in the lower script.

The round, indolent "o's" and "a's" in the upper portion of the plate have become flattened, and the letters have been set a little more closely together. The amount of conceit, shown in the excessive height of the small "e's" and the inscrutable and non-committal side of the personality remain about the same, only accented, perhaps a little, in so far as the degree of self-appreciation is concerned.

The author has often been confronted with the remark: "It is impossible to read my character from my handwriting, because I never write twice alike."

This supposed difference in the script written by the same person at frequent or long intervals may seem real to the untrained observer, but the salient points—the inherent characteristics—will always be present.

These minor variations in a person's penmanship are

of no more consequence than the passing emotions reflected in a person's face. Both remain the same. Even this inconstancy has its graphological significance. It denotes more or less changeability, variability, inconsistency, contradiction and lack of decision and fixity of purpose—moods, etc.

Attention has also been called to the fact that there are individuals who can write in two or three different "styles" or who can imitate any kind of handwriting. All this is frankly conceded—but it is also true that only *one* of these hands is, or can be, *natural.* Unless there was some special motive for the deception such a one would employ the easiest and most natural script, and it is by this unfeigned writing that he would be judged graphologically, and on all ordinary occasions.

These imitations of another's chirography can no more be considered the imitator's *own handwriting* than an amateur's copy of a masterpiece could be held to be an "original painting." Both lack individual creative power and originality. It is the natural expression of the individual's thought, temperament and feeling, as expressed in a spontaneous, unfeigned hand, that the graphologists asks for.

It may be as well to call attention again to the fact that natural, spontaneous writing is an indication of a natural, spontaneous nature. Such people are, as a rule, honest and truthful. They may not always be dependable in their judgment, particularly if there is much impulse and emotionality accompanied by intensity. They will rush into things hastily with the best of intentions, but lack poise, balance and control that makes for steadiness, self-direction and good judgment.

Intensity is a very important thing to consider, for it reveals the amount of driving power and determination. It is shown in the degree of slant, speed and pressure. Intensity when accompanied by intelligence and control always indicate a person of courage, aggressiveness and achievement, initiative and self-reliance.

CHAPTER XI

DESCRIBING COARSE, MATERIAL AND VULGAR TRAITS

"If vices were profitable, the virtuous man would be a sinner."—*Bacon.*

UNTIL recently, when a business man required the services of another, he advertised in the daily papers the nature of the opening, or opportunity for employment, and then waited for applications to come to him.

From the grist of answers it was next in order to select two or three of the most likely ones, write them appointing a time for an interview, and then "size them up" thru the medium of their appearance, dress, personality and references.

The selection was then made, taking all external things into consideration, and shortly afterward there was a new name on the payroll.

Sometimes the new employe made good, and sometimes not. In either case it took about four weeks of testing observation and experience for the employer to determine the fitness and capacity of the new hand to measure up to the duties, responsibilities and obligations cut out for him.

If the new man proved to be a "square peg in a round hole," he was dismissed with four weeks' pay. The "boss" received the experience and posted the wages to "profit and loss"—then started in to do it all over again *ad libitum.*

On the other hand, if the new man happened, by any chance, to satisfactorily fill the commercial niche, then the manager would instinctively congratulate himself as a pretty good judge of men and human nature.

Much of this old uncertainty with regard to employing help, or gathering dependable associates for heads of departments, or to fill responsible and confidential positions, is now eliminated thru the modern method of character analysis by means of graphology.

Many executives, personnel managers and employers cause all replies to advertisements for "help" to be first supervised by the Graphologist, and reports made upon the three or four most desirable. Interviews are thus cut down to a minimum, selections quickly made and set to work in places that are suited to their capacity and abilities.

Thru applying this science searchingly and impartially to the handwriting of the applicant, it is not only a comparatively easy matter to obtain an accurate understanding of the mental capacity of such a one, but also measure his earnestness, honesty, ambition, energy, ability and judgment—all without his being aware of it.

It virtually eliminates dishonest "recommendations" that many employers supply to men about to leave their employ. It eliminates personal prejudice on the part of the manager who does the interviewing and hiring. It saves his time in making appointments and interviewing a score or more of applicants. It keeps his mind free from those things that may be said or done in the presence of "authority" that are deliberately calculated to "make a good impression" or to mislead.

Graphology is actually being made use of today by many wide-awake business men, manufacturers, lawyers, bankers, public safety departments and individuals as a means of ascertaining impartial truths regarding the temperament, character and personality of people round about them.

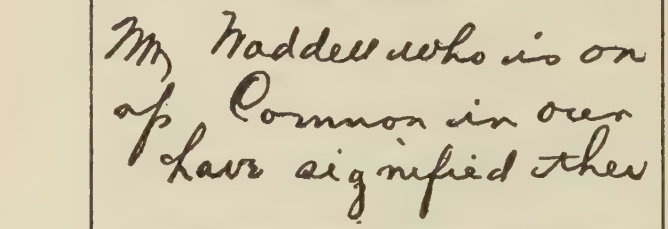
Some graphologists have scores of responsible business houses and commercial concerns as clients, and are saving them many weeks of time and many thousands of dollars a year in the aggregate by applying the measure of graphology to their individual claims and recommendations.

The student or the seasoned executive will immediately recognize the great utility and advantage of graphological knowledge because it tells the truth, scientifically and impartially.

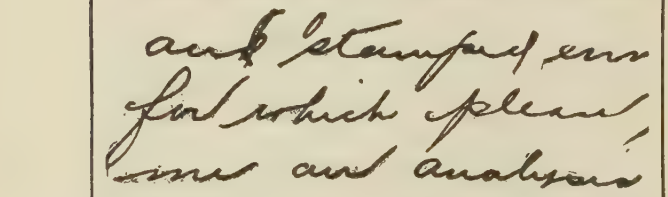
It is of record that the entire trend of an election has been changed thru publishing specimens of handwriting from the various candidates, with graphological analyses of them. This, however, happened in France, and the Temps and Figaro were newspapers that scored the "beat."

Given twenty-five or even fifty applications for a position, the skilled graphologist can readily separate the sheep from the goats, and lay before the executive three or four most suitable to his needs, with intelligent suggestions as to how to manage and direct the successful applicant, what he must look for, what the new man must overcome, develop or restrain, etc.

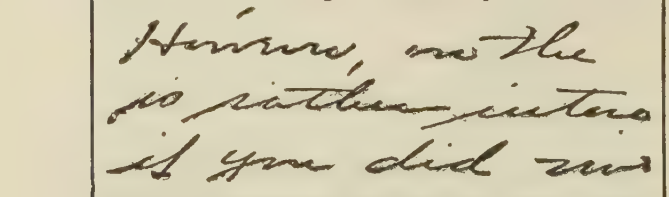
PLATE 8.—GLUTTONY, VULGARITY, SENSUALITY.



A.—Selfish glutton, given to over-eating and drinking.



B.—A coarse and vulgar nature in speech and dress.



C.—A very passionate, emotional and sensual nature.

Do not fail to observe the many coarse initial and final hooks in specimen "A" above. Nor the heavier pressure on the down strokes. These all indicate the pig that puts both feet in the trough. These signs are visible to some extent in "B," but the long flowing terminals indicate generous impulses. There is a lack of refinement and culture in "B" self-evident with a little careful study. The writer of "C" is a sexual voluptuary. No resistance to give control to the urge.

Perhaps among the many letters will be found some that resemble the specimens forming Plate 8. If so, then we may be sure that more of coarseness in its various guises will predominate, and that the natures are material and lacking in refinement.

The writer in Fig. A, for instance, shows in the thickened lines on the down strokes, and particularly in the large initial hooks to many words, that he is inordinately fond o eating and drinking, without much ability to resist the call of his stomach and material appetites. He is the type of man who will wear a 25-cent necktie until it is shiny with grease, and yet think nothing of spending $5 upon a dinner for himself. Selfishness is also a dominant characteristic, conspicuous in the lack of generous advancing terminals. The writing lacks direction, force, vigor and spontaneity, and discloses a rather involved, secretive and indirect personality that it is always well to be on guard against.

Fig. B shows a different type of vulgarity. It is a mirror that reflects a man who would wear a $500 diamond in a soiled neglige shirt at high noon. Also it denotes sensuality in the dirty filled writing, fond of coarse jokes and of anecdotes that could not with propriety be rehearsed in a mixed company. There is impulsive generosity, however, when the sympathies are aroused, and there is a kind heart under a rather unattractive exterior.

Fig. C is the type of vulgarity that expresses itself in excessive fondness for the physical attractions of the opposite sex. Passionate, and of a voluptuous turn of mind, materialistic and lacking in a clean, moral perspective, owing to the foreshortened loops to letters above the line, and to the excessively long bows to loops below. The dirty, ragged aspect of the down strokes should be noted, together with the absence of generous terminals, showing selfishness. This animal love, with selfishness, and accompanied by the great amount of imagination this script reveals, would make this writer very jealous of any one upon whom the affections were centered.

Economy is an excellent trait to find in one's writing, no matter whether he be an applicant for a position or not. Well-applied economy is a virtue, but like every other virtue, it becomes a vice when permitted to rule and to degenerate into meanness, avarice and miserliness.

CHAPTER XII

EXPLAINING ECONOMY, THRIFT AND AVARICE

"Avarice is the vice of declining years."—*Bancroft.*

A PROPER degree of thrift is sorely needed in these times of extravagance when men and women think (and act) in superlatives. But too much thrift hinders the scope of creative effort, and is almost as bad as extravagance or waste.

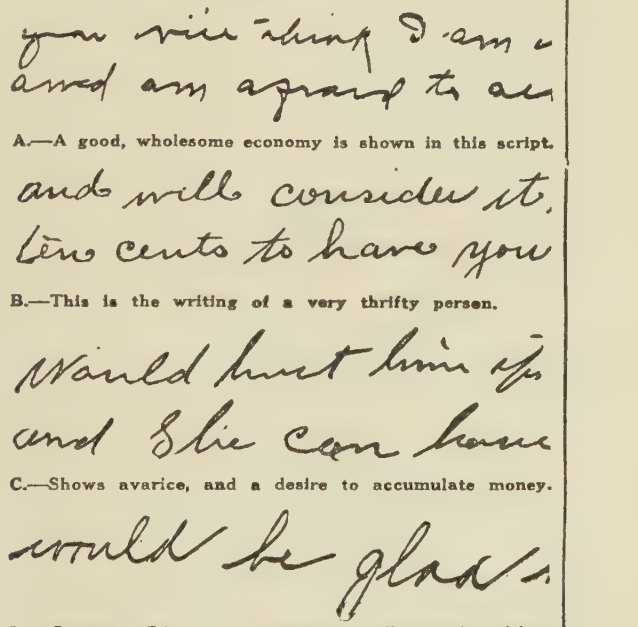
Fig. A (Plate 9) illustrates a properly economical nature. The words are well spaced, and the loops above and below are not too extravagantly long, but are rather foreshortened and compact. The letters are set moderately far apart, and the writing has been performed with good pressure, and no ink has been spared. The lines, too, for the width and height of the script are neither too close together, nor too far apart, but maintain a proper balance, poise and compactness with each other and the rest of the script. There are no long, forwardly flowing terminals to words, it is true, but neither are there incurling endings like those shown in Fig. B.

This second script discloses much meanness and close-fistedness in money matters. One who will haggle over a few cents, or stoop to pettiness to obtain a mean advantage. This writer could well have been the man who was so mean that in an attempt to reduce the high cost of living, made use of his wife's temper for a furnace, her feet for a refrigerator, her company manners for sugar, and then, as they had plenty of "tongue" all the year round, he managed to keep his expenses very light.

Fig. C discloses a very avaricious nature. It is from the pen of a woman who cut the hair from the head of another woman to compensate her for a month's back rent. The writing is mean, stingy and cramped, lacking in spontaneity and resolution; it is small, pressed-together, and an evident fear of using too much ink is present. What terminals there are that might be considered prompted by a generous impulse are bent backward as tho the impulse had been rescinded.

Fig. D forms another interesting contrast or object lesson that will assist the memory in fixing the impressions of economy and avarice in the mind. Note the generous slant, moderately large writing, freedom from

PLATE 9.—ECONOMY, THRIFT, AVARICE—GENEROSITY.



A.—A good, wholesome economy is shown in this script.

B.—This is the writing of a very thrifty person.

C.—Shows avarice, and a desire to accumulate money.

D.—Contrast this large, generous, well-spaced writing.

Really economical people have to exercise good judgment. They have to resist the temptation to buy this or that. Those who are unintelligent or who are under normal are unable to economize. "The poor ye have always with you." Intelligent, well-balanced folks are able to economize. Remember that a person can be economical and generous too. True economy is the ability to utilize time, materials and resources to the best advantage. True generosity is that which does not destroy initiative or ambition in others, but enables the other fellow to help himself.

cramped restrictions, and especially the impulsively generous terminals.

People who begin close to the top of a page, write all four pages full, and finally return to the beginning of the sheet where the letter began, crowd the ending into the opening of the communication, and even write around the margin, are very economical, are able to make a little go a long way, and plan their expenses with carefulness and foresight.

On the other hand, when much ink has been used, the writing spread grandly and extravagantly across the page, often one or two words filling the line, and where three or four sheets have been used, when one or two at most would have been ample, it is logical to set such a writer down in the company of those who are immoderate, wasteful and extravagant. Sometimes a fresh sheet is employed just to sign the complimentary closing and the name.

Such writers will almost invariably prove wasteful and extravagant of an employer's materials and time, thoughtless in the use of stationery and supplies, while those who write "hands" disclosing a wholesome economy would be just the reverse, conserve the time, materials, supplies and resources of others, as well as their own.

As has been shown, there is the kind of parsimonious economy that is hurtful, and which is akin to wastefulness, such, for instance, as using up 20 cents' worth of time to unravel and save a penny's worth of twine. One extreme is just as bad as the other, and all excess is weakness. The virtue of economy overdone develops into a dangerous and annoying vice. Moderation, judgment, self-control and an intelligent direction with proper balance or equipoise in all things is highly desirable.

Returning for a moment to the significance of hooks applied to the beginning and ending of words. Large initial hooks, such as those shown in Fig. A, Plate 8, shows a love of eating and drinking, and the more coarse, thick and dirty the writing the more will the evidence of gluttony be confirmed. If there is a lack of moderation, it will be safe to conclude that such writers have little restraint when tempted by viands or liquors. Hooks vary in size according to the size of the script

itself, and as the gluttonous appetites assert their control or domination.

There are many fine-grained, refined and cultivated folks who write very fine "fish-hooks" to the endings of left-to-right strokes. These turn down (usually) and seem to anchor the word firmly to that particular spot. These little (and sometimes almost invisible) hooks tell us of tenacity, particularly if the writing is firm and exhibits the elements of activity, spontaneity and vigor. Such people will hang on to a thought, object, task or a purpose until it has been accomplished. They nearly always want their own way, and if they are intelligent and clever they are usually successful, or else manage to achieve something else that answers their purposes just as well.

Sometimes we find little incurling terminals, more in the form of hooks than anything else. These tell of selfishness and inconsideration, especially if the writing is vertical, backhand and carries the elements of narrowness and meanness.

The little, tenacious hooks, are, in a way, confirmatory of will, especially if the writing is sharp, angular and firm. Also where there is an absence of loops to letters that should have them. Small "g's" made like "9's," "y's" like "7's," "b's" like "6's," etc.

If we find economy and carefulness reflected in the script generally, these characteristics accentuate the caution and carefulness in financial expenditures, argue for thrift and, sometimes, a mind that has a good deal to do with figures. Where the little hooks are also found in such writing, it may be assured that much tenacity in the economy is practiced, presaging a foreshortening of the numismatic nerve.

The more intelligence reflected in the script disclosing tenacious little hooks, the more wise and judicious will the tenacity or the fixity of the purpose be. Intelligence and will comprise self-control, or the two most important elements in it, and in such writers tenacity is a willing and able servant. Like other good traits, when permitted to go to seed, and where the intelligence is average or ordinary, it is liable to develop into pig-headed obstinacy, which, by the way, is often mistaken for "will-power." Nothing is farther from the truth.

CHAPTER XIII

CONTRASTING INDOLENCE WITH INDUSTRY AND IMPATIENCE

"Acts, tears and martyrdom are a language common to all men, and which all understand."—*Mazzini.*

NO one knows what the "Handwriting on the Wall" at the feast of Belshazzar looked like. Of one thing we may be sure. It reflected all of the terrifying indignation of an outraged Deity. A recording angel with pen and ink to keep track of the good and evil we do in life is not necessary. Each one of us writes his own record in the book of life, and reveals his true level of manhood in the *way* he writes. The real story is there in the script, capable of admonitory or commendatory interpretation by those who know how to judge the signs.

The certified public accountant is not a mere adding machine employed for the purpose of checking the records and books of a concern. He is also an expert commercial diagnostician; having a wide acquaintance with business methods and knowing the difficulties of scores of business houses, enables him to offer suggestions with the voice of authority and experience.

He is able to establish many short cuts in business practice, saving his clients in the aggregate many thousands of dollars each year in actual cash, in time, in labor, thru the elimination of obsolete methods, or thru the establishment of system and order in accounting, where none existed before.

Many an executive is living so close to his own business that he is losing money, influence and trade, merely because he can not get far enough away from it to obtain a true perspective of things. He thinks he knows his business from cellar to attic, but the experienced, trained mind of a stranger, in no way influenced by the atmosphere, routine, details or authority of the establishment, is often able to "show him" where the mice are nibbling at the profits.

When one is sick, a physician is called in to make a diagnosis of the ailment and to prescribe for the

patient. The more responsible he is in his profession, the larger his fees. But no doctor, no matter how skillful or experienced he may be, ever prescribes for himself when in need of medical attention. He sends for a brother practitioner and leans upon his judgment.

Surgeons command large fees for performing delicate and dangerous operations, and their remuneration is very reasonable, considering the study, experience and responsibility involved.

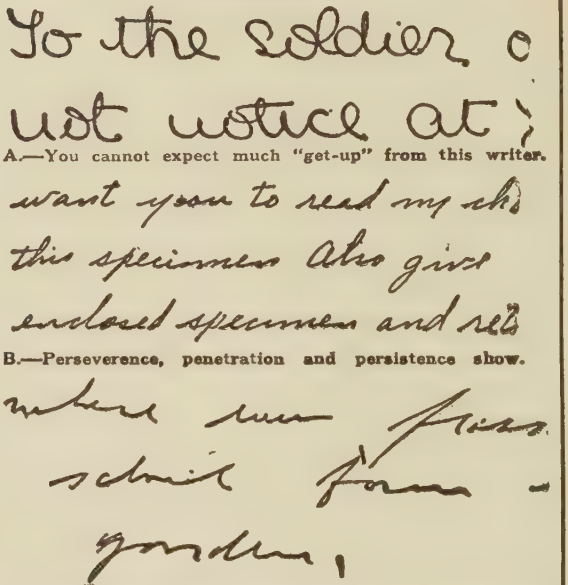
The same general proposition holds good in the legal profession. Attorneys are able to get far enough away from a client's suppositions, envy, and narrow prejudices, to obtain an accurate perspective of the case, which their experience and knowledge strip bare of everything but facts and the law. They know the client's business and his chances for success or failure, better than the client knows them; hence they are entitled to generous compensation—and collect it, too.

The skilled graphologist is, in his field, just as important; his experience and judgment are just as valuable in their way, as that of the accountant, physician, surgeon or lawyer. He is an expert diagnostician of character and personality. His diagnosis (or analysis) is dependable and truthful, because it is the result of experience, and because he is not influenced in any way by the physical presence of his subject. He is able to secure a proper bird's-eye view of the writer's personality without fear, favor or prejudice.

One difficulty the beginner will have to meet, however, is to employ such words in making his analysis that he will be readily comprehended, and not misinterpreted, nor misunderstood. It is important to "see" all the graphic signs in a script. It is also important to know what these signs mean. It is still more important and incumbent upon the amateur graphologist or student to express exactly what he sees so that the "other fellow" will readily understand.

There is danger of the graphologist talking over the heads of some people. In other cases he should

PLATE 10—INDOLENCE, INDUSTRY AND IMPATIENCE.



A.—You cannot expect much "get-up" from this writer.

B.—Perseverence, penetration and persistence show.

C.—Great mental activity and impatience are shown here.

In Fig. "A" we see some of those little fine "fish-hook" terminals. This shows a tenacity and selfish determination to have own way in all things that is worth studying. The round, indolent characterless script needs no further comment. What a difference there is between Fig. "A" and Fig. "B." Here we have nervous activity with a tendency to attempt too much. Economy and carefulness are also well reflected. Observe the tremendous driving power and intensity, with irritability, shown in the sharp writing and shape of dots in Fig. "C." Here is a very good study in intensity.

employ language that will fit the intellectual capacity of his client.

Then again, as was said in the first paragraph of this chapter, some people are so pre-prejudiced in favor of themselves that a really fair and impartial perspective from their own angle of vision is quite impossible. The truth to such a one often hurts, but it is medicine that is needed and should be earnestly and sincerely given, if the graphologist is honest in his intention to benefit others, and make the world a little better because he has passed thru it.

Next to selfishness, idleness, indolence, laziness and lack of ambition are the greatest besetting sins of humanity, in America at least. So it is important to ascertain the degree of indolence or activity reflected in any script submitted for examination.

Fig. A presents a most vivid word picture of a careless, lazy, indifferent and thoughtless person, one who always wants his own way, (note the fine little "fish hooks") and who expects to be waited on by others. This large, round, indolent characterless script tells so plainly of the mind inertia and physical laziness with selfishness and ungratefulness in the unsympathetic, uprightness and lack of generous flowing terminals, that nothing more need be said concerning it.

Fig. B is an entirely different type of nature, nothing lazy about this writer. He has good perseverance with moderate energy and activity to make the effort effective and give ability to accomplish his objective. A proper slant shows sincerity, affection and naturalness. Angular writing shows activity and penetration, undersize script gives observation and a clear mind that is both logical and intuitive, giving excellent judgment and resourcefulness. The unevenness in the height of small letters denotes some ill-health, as is also shown in the labored style of writing, rising and falling away again. Good economy without avarice is also expressed.

Fig. C discloses great mental activity backed up by physical energy and perseverance, a tremendously active imagination that at times stimulates the mind to such an extent it fairly projects itself in a shower.

Wonderful mobility of ideas, versatility, impatience, irritability, emotion and nervous sensitiveness. Notice particularly the dots to the "i" and at end of sentence. Here, too, is good judgment, a clear, lucid mind combining logic and reason with a generous leaven of intuition to give speed to the perceptive faculties. Resourceful in emergencies, tactful in embarrassing situations. An active character, one who fights against obstacles, difficulties and adverse circumstances.

This very interesting bit of writing is from the mind, heart, hand and pen of the late Booker T. Washington, who has done more for the education and advancement of his race than any other man in America.

CHAPTER XIV

DESCRIBING GRANDEUR, PROPORTION AND OBSERVATION

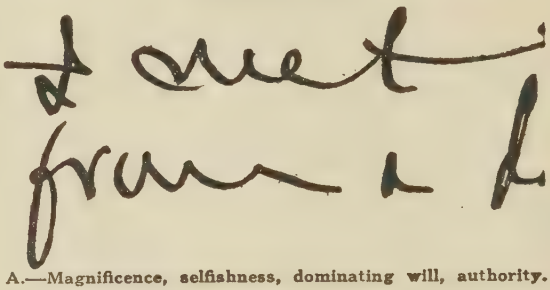
"Grandeur has a heavy tax to pay."—*Alex. Smith.*

WE HAVE often met the person who acts, thinks and converses in superlatives. He sees only the grand and magnificent, overlooks trifles, and takes cognizance only of those things that are unusually dignified and imposing.

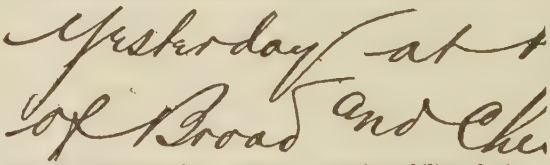
Fig. A, in plate eleven, clearly shows just how such a person writes. These few words are from the pen of a natural sybarite—a lover of luxury and elegance, and a very selfish one at that, as can readily be seen. The exceedingly large script denotes a love of big things, of magnificence and grandeur. Such a writer would rather employ twelve persons and make $10,000 a year, than to employ six persons and make $25,000 a year. A certain amount of authority is also shown, and the straight, inflexible stroke at the beginning of the capital "I" denotes an argumentative, contentious and even quarrelsome nature. It is unfeeling in its forbidding uprightness. Tremendous determination and energy are revealed in the heavy pressure, confirmed in the long-hooked clubs to the t-crosses. The character behind the pen that made these words is one of tremendous will, one who will bend all except the strongest to do his bidding, not caring particularly whether the doer gets into trouble thereby or not, so long as his own coat-tails are not caught in the clang of the prison doors. Executive ability, logic, continuity of ideas, sequence of thought and intellectaul weight are all clearly defined in this script, together with a good deal of cunning and capacity for intrigue in spots, shown in the tapering form of many words, not shown in the example illustrated.

Figure B shows proportion, energy or rather more enthusiasm than energy, impulsiveness and a lively imagination, love of elegance and luxury in the shaded writing with large initial hook added. Generosity is also clearly expressed in the sympathetic style, and in the long, flowing advancing

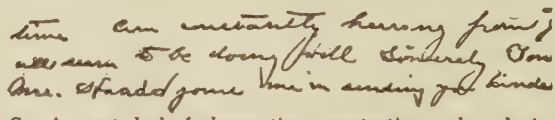
PLATE 11.—GRANDEUR, PROPORTION AND OBSERVATION



A.—Magnificence, selfishness, dominating will, authority.



B.—Shows proportion, energy, executive ability, logic.



C.—A great deal of observation, penetration and analysis.

terminal strokes. It shows considerable artistic sense or poetic feeling in the type forms of the capitals. The closed "o's," "a's" and "d's" tell of discretion—ability to keep his own counsel—the connected words show executive ability and deduction. The script is shaded, but it is not ragged or smeary, which permits us to conclude that this writer is sensuous, fond of the beautiful in face, form, figure, sound, color, etc.—in fact, fond of all those things that appeal in an agreeable manner to the five

senses. One should not confuse sensuousness with sensuality, however; they may be first cousins, but they are not brothers.

Figure C is interesting because it tells of a very minutely observant and intensely analytical writer possessing great penetration. It is the writing of a retired naval officer. It tells many interesting things about him. The words running down little individual hills of their own, bespeak for him an active, untiring disposition that aggressively fights against obstacles, difficulties and disappointment. The comma-dots to the "i's" indicate liveliness, vivacity and energy. Long bows to the "y's" denote a susceptibility to flattery or compliment and in their soft, graceful outlines a love of children. Wavy dash-crosses to the "t's" show a love of wit and repartee in their resilient advance, diplomacy in tapering words, with wonderful observation, penetration and analysis in the very small, sharply formed writing. One who takes cognizance of little things without seeming to do so. These three examples shown in this plate are excellent illustrations of large, medium and small writing.

As has already been explained, words that are written without raising the pen from start to finish show sequence of ideas, logic and deduction. Words that are broken apart in two or more pieces show intuition. (See special plate.)

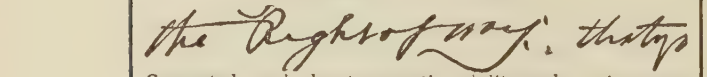
Logical people are always practical, are thinkers and reasoners. That is, they are practical if their imagination is brought under control. They are not so quick, perhaps, to comprehend or to take a hint, but if the intelligence is good, they will retain what they learn. Logical and practical people generally stick to beaten paths. They are not the kind who make new experiments, and there is more of a reverence for "precedent" in deductive writers.

When words are not only written "solid," but three or four of them tied or joined together without lifting the pen from start to finish, then the deductive sense is greatly accented, and such writ-

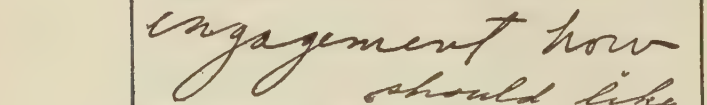
ers have the "executive instinct" well developed. This does not mean that they are all good executives, however; that depends upon the amount of judgment, simplicity, intelligence and self-control.

The broken words in this plate clearly indicate the graphic sign for intuition—people who "know without knowing how they know." Inspirational selection, ability to instinctively sense a situation or a condition and to take a hint, make them impressionable and quick to "see," perceive and understand, especially if sensitiveness is also well repre-

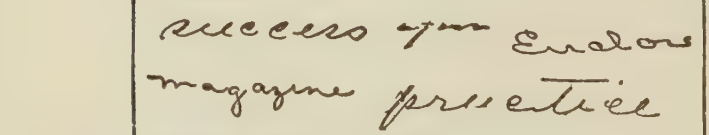
SPECIAL PLATE—TIED WORDS, SOLID WORDS, SEPARATED LETTERS



Connected words denote executive ability and great reasoning power.



Solid words show reason, logic and deduction: a practical nature.



Intuition, theory and invention are shown in broken words.

sented in the slant and pen pressure in the writing. They are given to theorizing, but possess, as a rule, a little more initiative than the logical writer. They

are tactful, owing to their ability to instinctively sense a situation and can also act readily in sudden or unexpected emergencies, where the intelligence and judgment are well developed.

They are also better judges of character and people than the purely logical writer, tho give the latter enough time and he will think out the solution or judge the new hand, but he will not be so facile and prompt in his decisions as the intuitive writer.

Intuition is a valuable characteristic, provided it is a servant and not a master. Exceptionally intuitive writers are liable to do too much theorizing, and if there is activity and impulse represented, they are inclined to jump too readily at conclusions.

The best writing is that in which both reason and intuition are well expressed and in which intelligence and self-control are well marked.

Between a purely logical and a purely intuitive writer, however, the preference must be given to the former. Intuitive people are always impressionable, particularly if there is a good slant to their script. The reasoner will always be slower to come to conclusions, but he will be surer, provided he takes enough time to go slowly, and "think the thing through." They cannot, as a rule, act correctly on the "spur of the moment." Intuitive folks are better in their "snap judgments" and are often able to sense a situation, and instinctively do the right thing or rise to an emergency. Logical writers are not really good readers of character without proper observation and testing, while intuitive writers are often able to judge the reliability and trustworthiness of others, through their valuable and peculiar ability to "sense" things. Where there is plenty of intuition balanced by logic and resistance, you will find that such an one will, as a rule, pass his impressions under the censorship of his logic and reason, and hence, reflect a better, sounder and more penetrating judgment.

CHAPTER XV

DEALING WITH THE VIOLENT, DESTRUCTIVE AND HEADSTRONG TENDENCIES

"A man rarely becomes luminous until he is married. After that he shines mostly by reflected light."—*D. B. Lucas.*

EVERY one of us is more or less of an engima to others, depending upon how perfectly we can conceal our true inner selves thru the adoption of "poker faces" and aided by our skill in diplomacy, finesse and impenetrability.

We live, move and have our being in an atmosphere of mystery, evasion, jealousy, selfishness, petty bickerings, concealed ideas, sordid impulses, base or questionable motives—or the reverse—that ordinarily tends to make each individual more or less of a personal cipher to others, who are forever endeavoring to discover the key.

Business houses utilize "code" books for transmitting important information from one branch to another, or from one employe to another. These "code" books are also useful in saving traffic tolls and in keeping secret matters, which, if made public at the time, would work havoc in many ways.

All nations at peace and at war make use of cryptic ciphers for the transmission of diplomatic instructions, intelligence or information, and much ingenuity has been exercised to evolve ciphers that cannot be penetrated by any except those for whom they are intended.

But the greatest and most ingenious cipher ever evolved since the world began is an ordinary man or woman—preferably the latter.

"She" is a riddle as surely today as she was in the Beginning, or at the Feast of Belshazzar. "She" is the cleverest thing on earth at concealing emotions, at diverting thought, at exciting sympathy, at feeling vindictiveness—or, in arousing and drawing forh all that is best, noblest and divinest in the world around "her."

While we may never be permitted to wholly comprehend the entire complex, tho perfectly synchronized, emotional, spiritual and temperamental impulses which make "Woman" such a wonderful

creature, and such an absorbingly fascinating study, still, we can, thru a critical and scientific analysis of "her" handwriting, obtain a much more interesting glimpse behind the portieres of her personality and understand more clearly many of the delightfully elusive feminine idiosyncrasies that have, in turn, interested, attracted, puzzled, inspired, aggravated and preyed upon the mind of "mere man" ever since Eve discovered that there were eight seeds in her apple in the Garden of Eden.

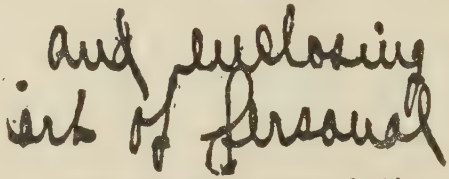
All this would, of course, be quite impossible if man's peculiarly constructive brain had not laboriously discovered and established the "code" thru the principles of graphology—the art and science of reading character from handwriting.

Thanks to it, Lovely Woman is not altogether able to sidestep our understanding, even tho she may still cling to many of the burls and intricate little traceries in the beautiful grain of her personality, which the filler of circumstance and the oil of modern opportunity only serve to render more attractive under the high polish of knowledge.

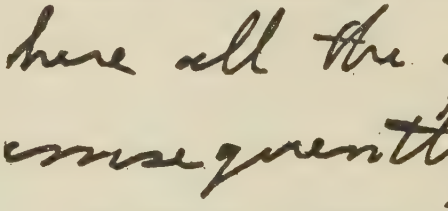
With the single exception of Figure A, Plate 12, the examples of script reproduced in that and the plate following are from the minds and hearts of women.

Figure A indicates much violent temper and vicious vindictiveness in the down-to-right strokes to terminals of many words. Note particularly the end of first word, and again the final stroke to the "l" in "personal." This flung lance effect is the sign for violence, both physical and mental. Where there is a lack of self-control (as in this instance) it means that such writers would commit physical violence upon the persons of others, as well as suffer from frequent outbursts of language. This swift downward motion also suggests the first primal motion of defense—the descent of the club wielded by a hairy fist. Observe, also, the thick, vicious thorns at end of other words, some of them placed horizontally and others assuming a downward direction—but they all tell of cruelty and viciousness, the desire to hurt or injure, both by

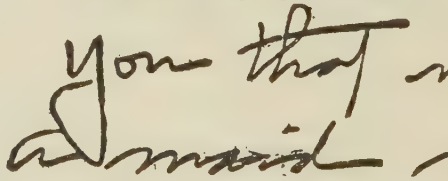
PLATE 12.—VIOLENCE, TEMPER AND OBSTINACY.



A.—Violence and anger, accompanied with sarcasm.



B.—A brutal, domineering anger, with lack of self-control.



C.—A nature stubborn, obstinate and headstrong.

word and deed. The unfeeling, rather coarse-grained, character of the script, and the heavy, tyrannical bar to the "t" as well as the closed (and tied) "o's," "a's" and "d's"—all warn that this is a nature lacking in spontaneity and well to be on guard against.

Figure B shows a temper fully as bad in the awful, thick, vicious clubs affected that taper so suddenly to a fine point. But this anger and temper

would be involuntary, due largely to impulse and lack of emotional self-control. She would be ashamed of her ungovernable temper immediately, owing to the amount of sympathy, affection and sensitiveness we find in her script. There are some outcroppings of violence in this example, too, as one may readily see by the "flung-lance" terminals of some of the words, but this writer will act on impulse rather than be dominated by a cold, calculating, self-contained deliberation, as in the case of the specimen we have just discussed. She would act first and think afterward. The former will think first and act deliberately. Observe the great amount of intuition, impulse, energy, activity, dash and "go" in this interesting script. It is the kind of anger that flashes out with intense severity and then disappears either gradually or as quickly as it occurs.

Figure C is a fine example of the kind of temper that starts over trivial things, and gathers in force, fierceness and violence. Observe how fine and delicate the beginning of the t-cross is, and how it "gathers as it grows," breaking off short in a wide, heavy, thick club. This same characteristic will be seen in the left-to-right terminal strokes of the other words—a confirmatory sign to give emphasis to the previous deduction. An impulsive stubbornness and blind obstinacy are often revealed in such strokes, particularly in matters of the heart or things that affect the feelings or emotions, when there is sensitiveness and affection in the script. This nature, however, is variable and dual, as may be seen in the different slant of the "y" to that of the other words, denoting a rather stormy whimsicality, and unreasonableness—one who is hard to please, etc. The fat, ungraceful bow to the "y" also tells of pretension, a touch of vulgar vanity, and much susceptibility to flattery. The whole script shows a nature sadly lacking in poise, consistency and self-control. These three things are so sorely needed and so generally lacking in the great majority of scripts that come to the desk of the professional or amateur Graphologist in these days of scientific wonders and uncircumscribed pleasures.

CHAPTER XVI

DESCRIBING GARRULITY, TALKATIVENESS AND GOSSIP

"Gossip is a sort of smoke that comes from the dirty tobacco pipes of those who diffuse it; it proves nothing but the bad taste of the smoker."—*George Eliot.*

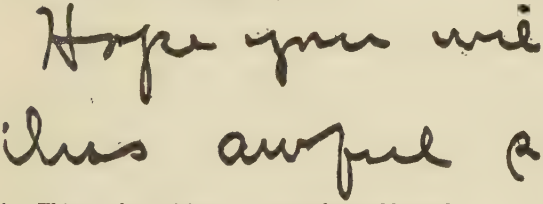
THE following plate is also very interesting and instructive, because it helps to inform us concerning the degree of talkativeness in a writer, one of the most assiduously cultivated attributes of some women.

Fig. A shows the writing of a garrulous old maid. She is single, not so much because of her gossipy tendencies as on account of a lack of sympathy, affection and activity. She is careless, indolent, wasteful and immoderate, and one who does not hesitate to say mean and unkind things about people she doesn't like. Cold and indifferent, inordinately selfish, lacking in tactfulness and quick perception, and inclined to be contentious and quarrelsome. Enough has already been said in describing the traits just mentioned for the student to easily recognize them, except, perhaps, with regard to the carelessness and garrulity itself. These traits are shown in the lack of industry, the lazy script, a perfect "scrawl" as she herself characterizes her writing, taking pride in her indolence, rather than being embarrassed by it. Note the way the "f" in "awful" has been made—nothing but careless indolence. The talkativeness is expressed in the o's and a's being open at the top, and the lack of resistance in the writing would lead this writer to talk constantly and continuously in a tireless, mediocre flow of thought, that has a good deal of bitterness and mean sarcasm in it, shown by the semi-flung-lance endings to her words.

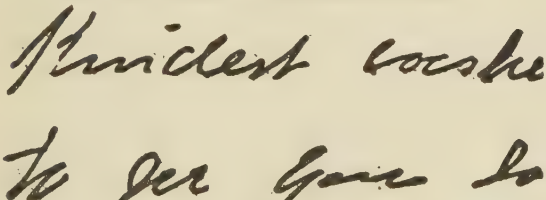
Fig. B is the writing of a most estimable little woman who can draw more conversation from one square second of time than four parrots and three phonographs could crowd into a solid cubic year. This is due, however, to a nervous condition greatly intensified by sensitiveness and lack of emotional

poise and balance, which makes this writer more to be pitied than censured. Note the great rapidity of the script and the "wide-open" "o's", "a's" and "d's," the dash-dots to the "l's," disclosing, as before stated, imagination and liveliness. She is very kind-

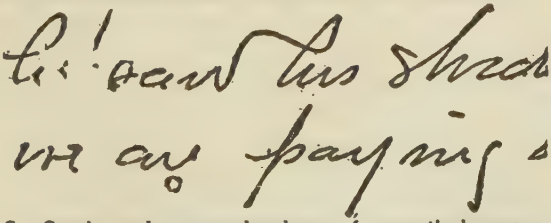
PLATE 13.—GARRULITY, TALKATIVNESS, GOSSIP, ETC.



A.—This is the writing of a garrulous old maid.



B.—Much talkativeness, due mostly to nervousness.



C.—Gossip, and a superabundance of sarcastic language.

hearted and generous—will do anything in her power to alleviate the sufferings of others, or mitigate their distress. There are no long, flowing terminals to her script, it is true, but there is enough spontaneity, sincerity, honesty, truthfulness and a sensitive sympathy that makes up for the absence of long, advancing terminals in this instance. The curtailment of them, bespeak for her the ability to economize, but there is no doubt she would embarrass herself at times in the willing service of others.

Fig. C also exhibits the small "a's," "o's," etc., open at the top, and there is much vividness of imagination, which with the sharp, rather pressed-together script discloses a cynicism and unsociability at times that is hurtful to herself as much as to those who are made to feel the bitterness of her tongue. But when rightly understood, this nature will be recognized to be most affectionate, sincere, outspoken, honest and kind-hearted. A lack of understanding frequently brings about misinterpretation of the actions and superficial deeds of others. Such misinterpretation often causes others to avoid the society of such natures, who, when sensitive, as in this instance, become resentful, and the only outlet for the pent-up feelings seems to be in an overflow of critical caricatures that sting and lash and annoy. There is such a thing as being too candid—of lacking in discretion in uttering exactly what is in the mind—of being superrogatory in the matter of frankness, which often recoils upon our own head after wounding the original object of their aim. This appears to have been the case in this instance.

It seems entirely apropos at this time to introduce a Special Plate of more than ordinary interest, reflecting, as it does, the intimate portraits of twelve famous women.

Worthy of especial attention is the reproduction in facsimile of the autograph of Jeanne d'Arc, appended to her deposition at her trial. It reveals an amount of gentleness, spirituality and courage that is most unusual, and entirely in keeping with

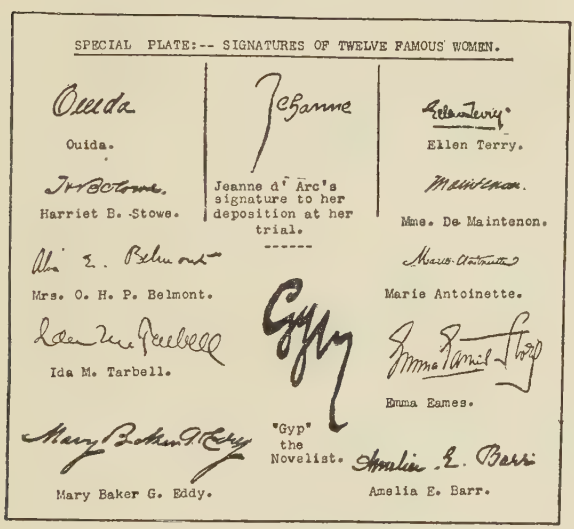


PLATE ONE-HALF REDUCTION

We have not space to do more than merely touch upon graphological characteristics of one of these famous women. The following, however, will reveal what can be done in the way of character analysis from "signature only," viz.:

Jeanne d' Arc (Joan of Arc)—(1412–1431). "The maid of Orleans," a French heroine compelled the English to raise the siege of Orleans, afterward fell into their hands and was burned at the stake. This unusually interesting signature of the French martyr to her deposition at her trial, is worth a great deal more study than we are able to give it here. It will be observed that the first three letters of her name are separated and stand alone, indicating a pure clairvoyant side to her nature and perception, which probably accounts for the "voices" heard by her. The latter half of the name has been written solidly, although a close examination shows a separation of the final "e." In this part of the name, we find the logic and planning ability, which served her so well in organizing and directing the military forces under her command. The signature stands in itself, a lasting monument and testimonial to her courage, decision, foresight, logic, honesty and faithfulness. It is a signature that is entirely without Graphological discord. Observe the fine control, poise and balance not only in slant, speed and pressure, but in the size of the script, also the atmosphere of steadiness, control and assurance, that it leaves in the mind of the beholder.

the traditions and history concerning the famous French heroine. Observe the nobility in the gracefully dignified form of the "J"—perfectly plain and legible, unaffected, sincere and sympathetic. No ostentation or flourish.

One must not overlook the great amount of intuition shown in the four breaks in this word. It clearly shows a nature closely allied to the pure clairvoyant type—and with this fact clearly understood and revealed as only graphology could reveal it, we can appreciate the quality and nature of the "voices" that spoke to, led and encouraged this simple peasant maiden in her unselfish response to patriotic inspiration.

This single word is expressive of patience, high purpose, lofty ideals, aspiration, reverence, gentleness and love, and so free from hypocrisy, intrigue, narrowness, suspicion or affectation. It is also remarkable for the amount of courage it mirrors, which even the horrors of a black inquisitorial conspiracy under which it was written, could not break down.

Each one of these facsimile signatures is well worth a careful study, for each one represents a most striking individuality.

Note, also, the remarkable signature of "Gyp," the novelist, standing out defiant in its rugged boldness. It discloses solidarity, compactness of intellect, extraordinary firmness, dominant will and sequence of ideas and discriminating powers of deduction—altogether a most agreeable and intimate portrait from the brush of graphology.

Another interesting signature is that of "Ouida." It shows normal sympathy, with intuition, excellent theorizing ability, but there is enough logic to prevent a merely chimerical flight of fancy. It would have the pressure of reason and circumstance back of it.

Of an altogether different type is the signature of Marie Antoinette, the ill-fated queen of Louis XVI. It discloses great reserve, sensitiveness, delicacy of feeling, together with a good deal of selfishness in that incurling terminal at end of name. But it also reflects the courage with which she died, and which well became her character.

CHAPTER XVII

TOUCHING UPON ECCENTRICITY AND INSANITY—MARGINS

"All power of fancy over reason is a degree of insanity."—*Doctor Johnson.*

"HOW is your new salesman getting along?" "I don't know—yet. It's a little too soon to size him up properly. Only been with us three weeks, you know. But he is a graduate of Amherst College, came well recommended, and he writes a beautiful hand. I guess he will make good, all right."

But the chances are he won't. The above conversation was actually overheard in a railroad train, and is typical of the average business man's conception of the requirements of an individual to "make good." A college education, good references—and, "he writes a beautiful hand."

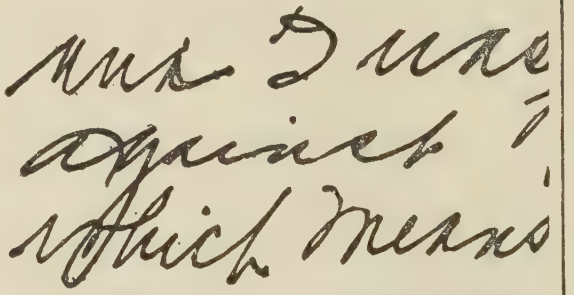
Any graphologist or student of the science could have told this misguided employer that this new salesman would never make good in that particular kind of a job.

What a pity it is that business men do not know more about this thoroly reliable method of analyzing character, habits, temperament, tastes, personality and vocational suitability, from a careful analysis of the graphic signs revealed in handwriting. A knowledge of graphology would always be the busy man's trusty ally, paying large dividends upon the time spent in acquiring it.

It would be interesting, useful and helpful to know, for instance, whether the new salesman referred to possessed a good mental balance and a keen intelligence, or whether his ideas were eccentric or "top-heavy," like the specimens illustrated in Plate 14.

Both of these writers clearly exhibit an ill-ordered arrangement of thought and perception that is as interesting and self-evident as it is regret-

PLATE 14—EMOTIONAL INSANITY. ECCENTRICITY



The writer of the above is at present confined in an asylum. Both specimens show an ill-ordered arrangement of thought and perception. Notice how the center of mental gravity has shifted, and the writing looks as tho it were ready to topple over.

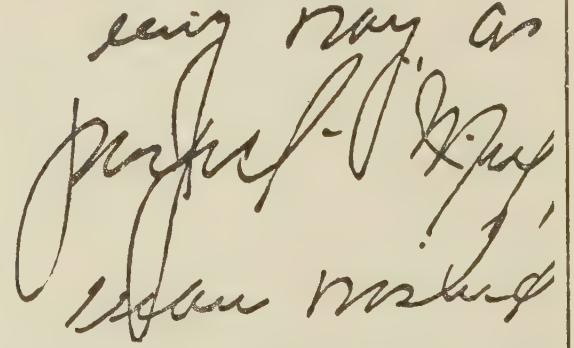


table and unfortunate. Notice how the mental center of gravity has been raised up, the script standing up on stilts, thru the very long loops to the

"y's" and "g's" extending down thru the line below. Such people are mentally incompetent, or, to say the least, they disclose an imaginary and emotional irresponsibility which no modern business man can afford to overlook or ignore.

Some people are incapable of using their brains properly. Images are distorted, and a lack of self-control permits these images to develop into grotesque shapes, sometimes harmless and sometimes dangerous. Again, some minds are merely "muddled," and the thoughts wander in a labyrinth of emotional ideas from which they cannot extricate themselves.

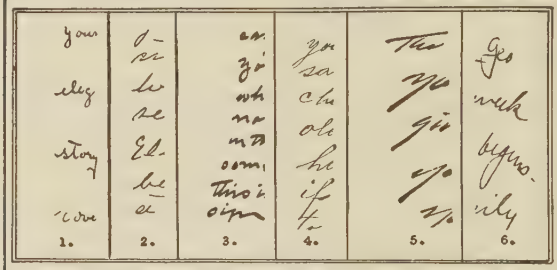
Sometimes excessive cigarette smoking, dissipation and drugs create a condition akin to insanity in the minds of those who are not naturally mentally vigorous. Then, again, it occasionally happens that the mind gives way from overwork and undergoes a period of sickness, just like any other part of the body, which, with proper care and nursing, in time recovers. It is possible for a person who has been insane to absolutely recover and become perfectly normal again and be "just as good as he ever was." This subject of mental distortion and mind values will be taken up again later on, and some interesting scripts be presented, illustrating the various points under discussion.

People who are eccentric write eccentric "hands." There will be queer loops, bows, water-spouts or tangles in unexpected places, and perhaps much flourish will be observed in words above the line, or above the words themselves. The lower script, in Plate 14, shows a "queer" mind and an immoderate impulse with ill-controlled imagination in the way the capital "M" has been made. The other curious, erratic and unnecessary flourishes are so obvious as to need no further comment.

There are many forms of insanity and eccentricity that will require experience and a study of psychology to "see," understand and comprehend. These will be presented later on. It is generally the "little things" that count in a man's character, and which reflect character in his writing. This is true, because habit is

STUDY IN MARGINS

SPECIAL PLATE: THE IMPORTANCE OF MARGINS, AND WHAT THEY TELL.



1. EVEN MARGIN SHOWS GOOD TASTE AND SENSE OF PROPORTION.
2. NARROW MARGIN DISCLOSES A GOOD, WHOLESOME ECONOMY.
3. THE IMPULSE TO SPEND MONEY IS SUCCESSFULLY CONTROLLED.
4. ERRATIC IN TASTE, AND IN THE SPENDING OF MONEY.
5. TRIES TO SAVE, BUT SPENDS MORE MONEY ALL THE TIME.
6. SHOWS ECONOMY & ABILITY TO ADAPT SELF TO CIRCUMSTANCES.

In connection with observing the margins of your correspondent's communication, see, also, whether the writing grows smaller and the lines and spacing closer together as the letter progresses. If this is affirmed through careful examination, it is sure confirmation of the economical control increasing or "tightening up." If the contrary is found to be the case, writing spreading out more, with wider spaces between words and lines, here again, is confirmation of the desire to spend overcoming better judgment. A little thought and study of the writing of those known to be careful and economical, or who are the reverse, and noting carefully the general tendencies, will be of great assistance in accurately judging this important characteristic.

formed from inconsequentials, which, if encouraged, will, in time, develop into overwhelming influences for good or ill.

The margins on a written page may seem insignificant and scarcely worth noticing, but they will, when judged in connection with other graphic signs, uncover many unsuspected side lights shining upon the personality.

When the margin on both sides is in proportion to the width of paper and size of writing, one may conclude that the writer has a proper regard for neatness and order, accompanied with good ideas of proportion, distance, balance, form, etc., also tastefulness and, if other signs confirm, artistic sense with good poise, will be present.

If the margins on both sides are too narrow for the width of the paper, or even missing entirely, an evident lack of good taste and sense of proportion will be manifested and there will be confirmation of thrift, or even parsimony and miserliness, according to the acuteness of the sign and other ruling characteristics revealed in the script itself.

Sometimes the margin on the left side is wide in proportion to the width of paper and size of writing. This generally indicates a liberal instinct, a desire for originality or, perhaps, for distinction and notice. This depends, of course, upon the other confirmatory or qualifying signs in the writing.

When the margin on the left-hand side is absurdly wide in proportion to width of paper and size of writing, it is conclusive that the writer is either wasteful and extravagant, or else has grand and magnificent ideas about things, with much immoderation in gratifying them. Such writers, if much impulsiveness is present, will blindly go to extremes. In some instances this extra-wide margin will indicate a somewhat aesthetic nature, and the tastes, desires, ideas, etc., will be overdeveloped. It suggests a rather forced striving for distinction and originality when accented by the signs of pride, pretension and vanity in other parts of the script. There are some exceptions to this rule of extra-

wide margins, of course, but they will be readily recognized, owing to the refinement, good taste and control, intelligence and judgment that will stand out in the writing like a bas relief. A notable example of this is the script of John Philip Sousa, to be reproduced later on.

Where the margin is wider at the bottom than at the top, it will nearly always be found that the desire to spend (money, time, pleasure, etc.) overcomes the desire to save; while if the margin is the reverse, it will indicate that the impulse to spend is successfully held in check, particularly if the signs of carefulness and economy are present.

Uneven margins disclose capriciousness in spending. Also freakishness in general impulse. It may possibly confirm a lack of taste and neatness and disregard of order. Such writers are often vivacious, lively and are fond of wit and humor, particularly if there are dash-dots to the "i's" and "j's." The special plate herewith illustrates the most of these signs and will repay a few moments of thoughtful consideration. Words that are bent around in the right-hand margin indicate adaptability to circumstances and conditions and also a good deal of economy if other signs for economy are present.

In considering margins, it will always be well to carefully observe the address on the cover envelope (where such has been supplied) and note for confirmation the arrangement, spacing and balance of the lines inscribed thereon. Addresses that are in harmony and well balanced will generally be found to confirm signs of proportion and good taste, culture, breeding and artistic sense that may be met with in the margins and in the body of the script itself. Envelope addresses are always important in that they carry several capital letters that reveal important truths if there are enough of them and of sufficient variety.

CHAPTER XVIII

INTERPRETING THE PERIOD, I- AND J-DOTS

"Trifles make perfection, but perfection is no trifle."—*Michael Angelo.*

ANOTHER of those "little things" that are really important sign posts in the character of a person is the way in which the "i-dots" are made and where they are placed, their shape, direction, etc.

These little microscopic pen-tracks reveal many interesting things, among them being the exactness and thoroness of a writer — or absence of it. They also stamp him as lively, or curious, or inquisitive, or reverent, or cautious, or reflective, etc. They will uncover consideration and thoughtfulness or point out an irritable, excitable, impulsive nature, and will also show degree of violence or confirm viciousness and cruelty. No one can ever afford to omit taking into consideration these little indices to character in framing an opinion.

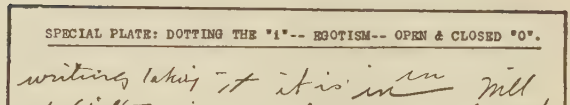
When the dots are left out entirely, the writer must be either careless and indolent, or else there has not been time to insert them, in which case the indication is he must be imaginative, mentally active, lively and vivacious, depending somewhat upon the amount of "go" in the script itself.

Dots made in the form of small dashes always show energy, decision, purpose, activity, quick thought, ardor and enthusiasm. When placed carefully and exactly over the letter, they reveal attention to detail, concentration, and love of minutiae, precision and exactness.

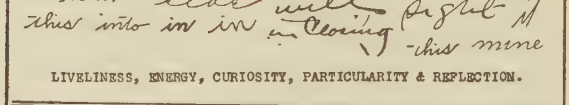
When the dots are placed high in the "air," there is always a note of interrogation, curiosity, inquisitiveness, ambition and enterprise. This will be somewhat accentuated if the writing is small, finely formed, and angular. Should the dots be placed before the letter, they will show hesitation, reflection, caution, timidity, procrastination or introspection—sometimes disappointment, and nearly always

LITTLE INDIVIDUAL SIGNS

SPECIAL PLATE: DOTTING THE "i"-- EGOTISM-- OPEN & CLOSED "O".

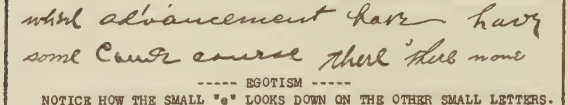


LIVELINESS, ENERGY, CURIOSITY, PARTICULARITY & REFLECTION.

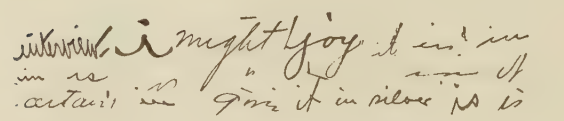


----- EGOTISM -----

NOTICE HOW THE SMALL "e" LOOKS DOWN ON THE OTHER SMALL LETTERS.



CANDOR, TRUTHFULNESS, CHATTINESS, & FRIENDLINESS IN OPEN "O's". RESERVE, DISCRETION, SELF-CONTAINEDNESS ETC., IN CLOSED "O's".



Study carefully through your reading glass, the shape and placement of the i-dots in the plates above. The way the i's are dotted will generally be found to perfectly synchronize with the way the "t's" are barred. The one sign will always confirm and support the other. The student is referred to the section on "I-dots" and "T-crosses" in Chapter XXVIII of this section, for specific information and interpretation of these most important little indices to character and personality. (See page 147.)

a thoughtful consideration, with a fear of making mistakes or being misunderstood.

Appearing after the letter, they bespeak mental activity, facility of expression, lively will, impatience, energy, power to accomplish, etc. Well rounded and evenly made dots show prudence, precision and carefulness.

Very thick, heavy dots tell of a material nature, fond of the good things of life. When the dots vary in size, shape and emphasis, let it be known that the writer is a person of animation and variability of temperament.

Capacity for protracted study and ability to concentrate will be shown when dots are set low down and directly over the letter. Sometimes the dots will be wedge-shaped, thicker at the top than at the bottom, like a miniature arrow-head, which may point in any direction almost. This form will disclose irritability, violence (if pointed down), sarcasm and a rather excitable, tempestuous and head-strong nature.

When the dots are strongly emphasized they bespeak a person of strong passions, much capacity for temper, anger, and an unrestrained violence that may even be cruel or brutal at times.

Comma-dots show liveliness, wit, repartee, jollity, and some mimicry or ability to imitate, perhaps. If open (or the tail turned to the left in right-handed writers) they show more of a deliberate expression of wit and humor than if open toward the right.

The student will recall a reference made to the small "e," as a confirmatory sign of self-appreciation and egotism. In the second section of this Special Plate will be found a number of examples clipped from letters that were grandiloquently sprinkled with the ninth letter of the alphabet. The superior and rather arrogant manner in which these small "e's" look down upon the other small letters in the words of which they form a part is clearly evident. Particularly does this sign jump out in the word "me" in such writers. Final "e's" that are larger than they ought to be, do not necessarily indicate egotism unless the sign is observed in

other small "e's" sandwiched in between the beginning and end of words. Some "e's" indicate vicious temper and violent outbreaks in place of cool argument, such, for instance, as the last word in first line. Such a writer takes refuge in injured dignity at first when crossed in an argument, and finally flies into a towering passion when others will not agree with him.

Frankness and self-containedness has already received attention, so that nothing more need be said at this time except to call attention to the open-at-the-top "o's," "a's" and "d's," indicating chattiness, honesty, candor, spontaneity and frankness; when closed, more of discretion and ability to keep own counsel, while those closed and "tied shut" show impenetrability. When open at the bottom, they indicate dishonesty and theft, falsehood, and general untrustworthiness.

The student is referred elsewhere in this volume for illustrations and comment concerning Social Backsliders. There are large numbers of estimable men and women who are "honest" and yet who yield to a sudden temptation. Many others are in prison because they lack a proper consciousness of their personal responsibility or because they are feeble-minded. Then there are many who are neither lacking in a consciousness of responsibility nor intelligence who are behind the bars because they are weak willed, and cannot say "no" at the moment they *need* to say it. Then there are a few who have been too willing to take the other fellow's word, or to permit the other fellow to assume the "responsibility" for their acts, and have been the innocent and unsuspecting tools of clever scoundrels who used them to further vicious and criminal ends. Graphology opens up these directional tendencies as nothing else can do.

CHAPTER XIX

THE IMPORTANCE AND MEANING OF TERMINAL STROKES

"If great things are simple to understand and easy to explain, little things demand an elaboration of detail."—*George Moore.*

ONE of the greatest drains upon "profits" in a factory is due to the unnecessary shifting of the units of production. That is to say, the constant changing and replacing of the men and women who work with their brains and with their hands.

Only by a proper knowledge of the temperament, industry, capacity for work, adaptability to do certain kinds of work, ambition and human nature can permanency of productive forces be achieved and the business operated under the greatest economy.

Why not know in advance those who are coming, and, likewise, know in advance those who are "going"—going to go anyway, because they will not be wanted, or because they are not the staying kind.

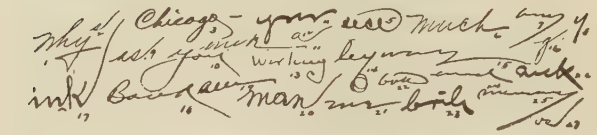
"Rolling stones gather no moss." The shifting sands of the desert continually change the face of things. It is the mountain of rock that stands out and remains a permanent landmark, from which all may take their bearings. Men who are continually finding jobs and leaving them, in any factory, office or business, are not only unprofitable workers, but a dead weight upon the payroll of that concern.

The best service is rendered by employes who have grown gray in the service of the "house." And the service of such a house to the public is of high character, competent, economical, efficient—and profitable to both sides.

A desire to deal fairly and justly, the most modern machinery and latest business methods—all are set at naught, if the proper perspective of the individual creative units, the men behind the machines, is lacking. Business is not transacted altogether on "intentions." It is maintained by giving service in one way or another.

The best service can come only thru the intelligent co-operation of all the units in a business, and the best way to quickly obtain a correct insight of the dependability, adaptability and character of the worker and to properly fit or synchronize him or her into the most

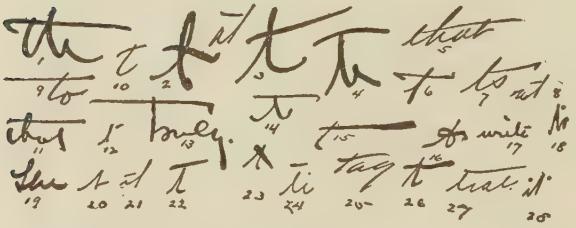
A STUDY IN TERMINALS



ONE-HALF REDUCTION

This is a very interesting exhibit of terminals that will well repay a few moments of study. Numbers 3, 5, 10 and 18 all speak of selfishness on the part of those who wrote them. No. 1 shows a desire to have everything done according to established rules and regulations, with a bit of ceremony and formality if possible. Look for imagination and much impulse in people who make their last strokes like Nos. 2, 12, 16, 17 and 20. No. 14 shows vanity and a desire to be appreciated, together with some impenetrability and originality. Nos. 7 and 25 show much nervousness, emotional excitement and great sensitiveness. Nos. 23 and 26 are markedly stubborn, determined and obstinate, showing much personal force and vigor in stating opinions, etc. Obstinacy and headstrong impulse are also shown in the strong left-to-right strokes of Nos. 4, 6, 15, 19 and 21.

A STUDY IN T-CROSSES



One cannot fail to recognize the brutal and tyrannical cross bars to Nos. 2, 3, 9, 13, 15, 16, 22, 23, 25 and 26. T-bars like Nos. 8 and 21 show some caution, hesitation, reflection, introspection, etc., while those like Nos. 12, 17, 18 and 28 show some disappointment, as well as the ability to keep others in their proper places. Hooks to bars, like Nos. 1, 2, 3, 6, 7, 13, 14 and 16, show tenacity, the ability to hang on to things, and a strong desire to have own way. Bars like Nos. 5, 7 and 27 disclose a will that is more lively or pliable than powerful. Curved crosses like Nos. 4, 5, 7, 24, 25 and 27 show wit, humor, love of repartee, and some sarcasm, or a keen enjoyment of it, if the writing is round and flowing.

suitable commercial or industrial niche is to apply the laws of graphology to the handwriting of such a one. The intimate, personal and confidential record is there, unconsciously set down in black and white for those who can interpret, to read, weigh and understand.

We now come to another of the minor graphological sub-divisions that play a not unimportant part in every hand-writing analysis; namely, the terminal strokes to words and letters. They are important, because they are made in so many different ways.

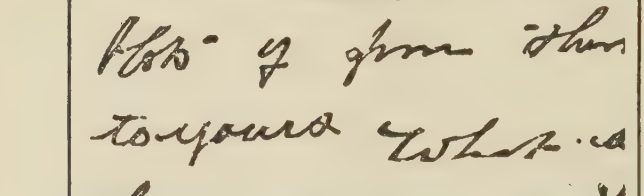
Terminal strokes that are long, flowing and highly ascending are an indication of generosity, liberality, enthusiasm and ideality, impulsiveness and imagination. The particular significance depends somewhat upon the other aspects or signs contained in the writing. If the writing is generous, showing well-spaced words and letters and contains a good slant, then these particular terminals will confirm and accentuate the signs of gentleness and generosity, enthusiasm and ardor. They are always suggestive of those who are naturally helpful and hopeful, both to themselves and toward others.

If flowing and generous, not abbreviated, nor "skimpy," they will still indicate a generous, imaginative and impulsive nature, but in a more controlled or moderate degree. Such people usually respond readily to a "hard luck" story and bestow sympathy and aid where they are needed.

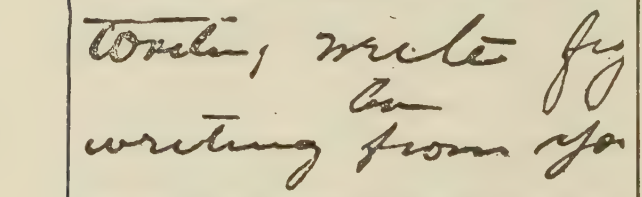
It must be remembered, however, that a nature that is overgenerous and too sensitively sympathetic is liable to overdo things and will often give aid or sympathy unworthily. Like all other good qualities, when overdeveloped and not properly restrained or applied and directed by good judgment, it becomes a vice and in time a personal menace.

Reasoning backward from this point, terminals that are amputated close to the end of the last letter show economy. If the writing is small, cramped and crowded, the page without margins, and the lines close together, it indicates "nearness," close-fisted economy, meanness, penuriousness and avarice, according to the strength of the sign and the prominence of the other signs confirming it. The amount of space between words and lines of writing, taken in connection with the terminals, margins, size of writing and general appearance, will disclose the degree of the economy.

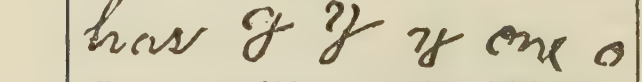
SPECIAL PLATE—Tenacity, Love of Luxury, Diplomacy



Hooks show tenacity, love of luxury and desire to have own way



Diplomacy, finesse, cunning, etc., shown in wedge-shape



Hypocrisy, untruthfulness, insincerity and dishonesty Beware of the person who writes stencil-letters or leaves letters open at bottom (See above.)

Sometimes the signs of economy will present themselves in a naturally generous and impulsive script. This may be caused by temporary stress of adverse circumstances forcing the practice of economy, which later financial ease may remove.

There are many people who are chary of spending money upon any one but themselves. Such natures generally bend the terminal backward toward the beginning of the word, and if there is lack of intuition they are selfish.

CHAPTER XX

CROSSING THE "T"

"Trifles make up the happiness or the misery of mortal life."—*Alex. Smith.*

MANY elegantly curved terminals are frequently met with. They confirm the other signs of elegance and refinement in the wrinting. Final strokes that are well raised up, rounded and advance forward in a progressive manner always denote graciousness, benevolence, courtesy, unselfishness, helpfulness and consideration for others.

Terminals that surround the word of which they are a part may indicate a protective spirit, that of a person who naturally takes the part of the weaker—or they may reflect self-complaisance, pretension, an impenetrable secrecy, intrigue and mental vanity, according to the other affirmative signs.

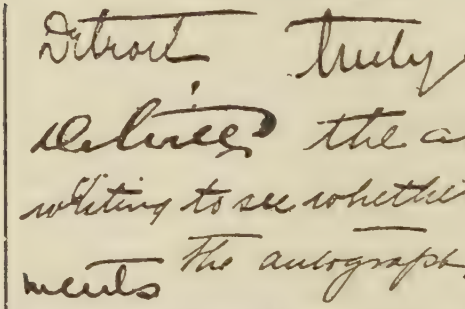
When they ascend vertically, or nearly so, they indicate a love of the mystical, wonderful, occult and the unseen, particularly if they run high above the writing and are accompanied by loops to letters above the line and the i-dots placed higher than they ought to be. Sometimes this betrays a mentality that is toppling, a mind that dwells too high in the clouds or that is afflicted by some kind of religious mania, etc.

Words carrying terminals that are bent around within themselves, toward the beginning of the word, like a clinched nail, show much selfishness and inconsideration for others, particularly if the script is unfeeling and lacking in sympathy and affection. Sometimes they indicate a susceptibility to flattery in addition—but always a love of self, and a raising of the individual ego's desires above and beyond anything else.

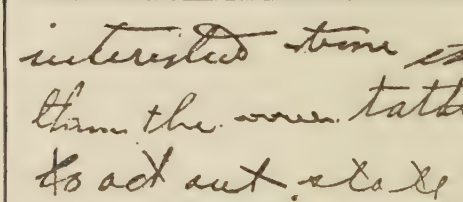
Terminal strokes that dart suddenly downward in a left-to-right direction (like a flung lance) always show much violence, vindictiveness, viciousness and cruelty, according to the amount of impulsiveness, temper and lack of self-control in the writing. There may be much capacity for explosive violence, but restrained by enough resistance to make such writers seethe inside without actually doing physical violence. They will, however, nearly always express themselves with much verbal emphasis and even stormy, tempestuous outbreaks.

When terminals are extended from the last letter of a word in a straight left-to-right stroke that is per-

SPECIAL PLATE: CROSSING THE "t" WHAT IT INDICATES



Showing various degrees of anger, temper and irritation.



The will here is more lively than powerful. A lack of mental independence. Self-opinionated will and hesitation.

fectly horizontal, like a t-cross (with perhaps a hook added) we may safely conclude that such writers are obstinate, determined and very tenacious, probably argumentative, with a touch of contentiousness when the intelligence is ordinary. Mediocre minds that write their terminals in this fashion are generally headstrong, and somewhat unreasoning and pig-headed in their obstinacy. Where the intelligence and judgment are good, however, such writers will generally stand firm, and maintain their opinions, ideas and purposes

with much rigidity. They are not easily turned aside nor thwarted in ambition.

Words commencing with a straight, inflexible horizontal stroke, instead of ending with it, show a love of rivalry and contest. They like to lead, and to dominate most of the things they enter into. They are fond of pitting their strength, wits and cleverness against that of others. Sometimes this develops into quarrelsomeness, where self-control is lacking and impulsiveness rules.

When words are commenced without the usual first stroke, we detect a direct nature, one that will go right "at" a thing in the shortest and most direct manner possible. It is an indication of activity of mind, simplicity and non-forwardness, if there is angularity and sharpness to the writing. If indolence is reflected, however, then this absence of first stroke may indicate carelessness and indifference, or tend to confirm it.

A WORD ABOUT HOOKS

It will take a good deal of careful study and some experience, combined with observation and judgment to be able to determine correctly the special meaning of hooks, but they are important, even if many of them are insignificant, and should always be given due attention and consideration in estimate of a writer's will and staying power.

Hooks, that turn up, large or small, disclose more or less ill-will and spitefulness toward people and things in general. Many t-crosses carry these spiteful hooks, as well as left-to-right terminal strokes.

Sometimes hooks are added to both ends of a horizontal stroke, and may turn up, or down, or one may turn in a direction opposite from the other. They all have their particular little message and either confirm, accentuate or modify other signs in the script. Tenacious hooks and ill-will hooks are usually bent sharply; they are not curved hooks. Malicious hooks, however, are mostly bent up at a rather sharp angle, while tenacious and selfish hooks are turned down or curled inwardly.

CHAPTER XXI

CAPITAL "M"—THE MOST IMPORTANT SINGLE LETTER

"We often boast that we are never bored, but yet we are so conceited that we do not perceive how often we bore others."—*La Rochefoucauld.*

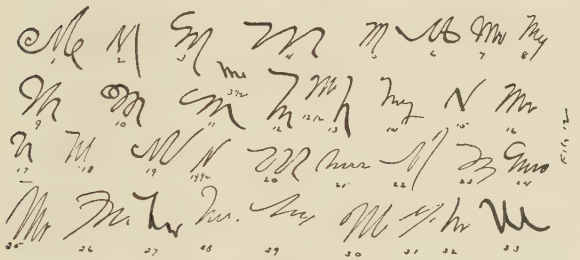
NO SINGLE capital letter carries a greater graphological importance than the capital "M." This is because it can be made in so many different ways. All of the capital letters, of course, contribute their bit of evidence concerning the grace, elegance, refinement, artistic sense and poetic feeling in a writer (or lack of it), but the capital "M" is the right bower among all the letters of the alphabet.

Sometimes this letter assumes two or three different styles in one epistle. Then we find variety, versatility and adaptability. The student must, by much study and observation, become thoroly familiar with the various idiosyncrasies of this letter, so that all its exaggerations, modifications and variations may be comprehended at a glance.

The first stroke of this letter indicates the amount of pride and independence in a writer, proportionate to the height it rises above the following strokes, and in proportion to the height that it rears itself above the tops of the surrounding letters in the script. The higher this first stroke the more will it tell of false pride, intellectual conceit, affectation, patronizing spirit, vanity, arrogance, hauteur, etc., according to the accompanying accentuating or qualifying signs in the other parts of the script. It also indicates a "striving for something not yet attained."

When written with the first stroke lower than the following strokes, it clearly indicates a lack of taste, distorted sense of form, proportion, an unreal imagination, and a rather unreasoning impulse that is liable to wreck itself in time. If this first stroke is excessively low, it may disclose a fawning nature, one who cringes to others, and an absence of spirit and pride.

A SPECIAL STUDY OF THE CAPITAL "M."



ONE-HALF REDUCTION

The above is a most interesting collection of capital "M's." Some of the forms are particularly good, for instance, Nos. 2, 7, 8, 15, 16, 18, 19½, 21 and 31. No. 5 is a very bashful and self deprecatory "M"; see how closely the strokes fit together. What a difference between it and No. 4! Number 1 is a very bad form because it speaks so plainly of vanity and excessive imagination, with considerable violence in the down-shoot to the final stroke. Writers of "M's" like Nos. 1, 19 and 22, where the last stroke runs so far above the preceding strokes, are usually cursed with an imagination to which their better judgment will eventually succumb. "M's" like Nos. 3, 11 and 33 show in the large initial hooks a desire for luxury and rich living. They are usually very material, sensual, and are likely to develop the gormandizing habit. Nos. 12, 13, 14, 21 and 28 all show pride and independence in the excessive height of the first strike. Imagination and a "reaching for something" not yet attained will also be found in the writers of many "M's" like these. No. 26 shows marked susceptibility to flattery and some vanity, as shown in the separate or double stroke. No. 27 is an interesting study in imagination, originality and eccentric impulse, a bid also for notice and distinction.

It is suggested that the student make a practice of clipping and pasting the various forms of capital M that will come to him during a period of three or four years, making a careful study of them with relation to other graphological signs, for confirmation or qualification. A careful reading of the interpretation of this important letter, given under the section "Concerning Capital Letters" on page 142 will prove invaluable to the student in judging this most important single letter and its Graphological significance.

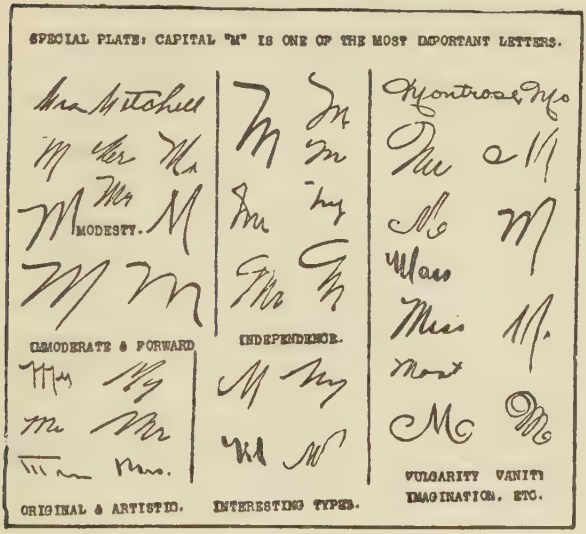
If the first stroke is the lowest and the succeeding ones are higher than the preceding, the last one rising up at an ungainly angle or carrying a flourish, it is a sure sign of exceedingly bad taste, perhaps of vulgarity, coarseness, provincialism, lack of education, etc., and such writers are cursed with an imagination to which their better judgment will eventually succumb.

Capital "M" with all strokes evenly balanced and in order denotes simplicity, neatness, order, method, poise, calmness, modesty, non-forwardness and an unassuming nature. If written very narrow, seeming to have been "pressed together," in proportion to its height, then we have a timid, reserved, sensitive and overmodest nature in a self-depreciatory sense, one usually afraid to take the initiative and to venture without proper encouragement, one lacking in assurance and self-confidence. Such writers often have much ability, but hide their lights under a bushel, by doing things and permitting others to receive the credit they should have.

Very broad "M's" are, of course, an indication of forwardness, immoderation, wastefulness and extravagance, with, perhaps, strong confirmation on self-importance and vanity.

Should the "M" carry fish-hooks of moderate size at either end, or even fore and aft, we will see tenacity (provided the hooks are not too large). Where the hooks are large, they indicate or rather confirm what has already been said concerning this type of hook—an indication of a material nature that may even degenerate into sensuality and gluttony.

"M's" that are only half as high again as the small letters that surround them, if they are in good proportion, denote modesty and ability. Where capital "M's" seem to be but little taller than the small ones, and even (as will be found in some instances) lower than the small letters, they show lack of independence and an excess of humility—fearful, timid and subservient natures that have gone to seed in that direction.



"M's" carrying snail-curls at either or both ends indicate vulgarity, a crude vanity of the provincial and unrefined type, exceedingly bad taste, artificiality and pretension.

What has already been said concerning the capital "M" also applies with equal force to the capital "N." This letter will "second" any impulse or signification illustrated and brought out in the capital "M."

So far as the other capital letters are concerned, they are not especially significant, except in so far as they reveal originality, cultivation, refinement, artistic sense and poetic feeling, elegance, power of construction, etc.

The capital "T" made so the top bar flies above it shows or confirms rather vivid powers of fancy and imagination, with impatience and sometimes an

imperious, tyrannical or dictatorial nature. Or it may be confirmation of indolence.

The capital "H" made like a printed or type letter reflects the maker's perception of size, form, etc., according to the parallelism of the two upright strokes. It also shows cultivation, refinement and artistic sense. When these two perpendicular strokes are spread far apart, there is boldness, self-dependence, immoderation, love of grandeur, with general friendliness, hospitality and the ability to "mix" well.

When the two upright strokes of the "H" are very close, they indicate (like the capital "M") weakness, reserve, timidity, unsociability, narrow-mindedness, backwardness and inertia.

When capital letters take the form of enlarged small ones, be assured of a simple, unaffected and unassuming nature, an unsophisticated person and a clear-minded personality, if the writing is simple and plain. Capitals written where small letters should be indicate a supercilious, haughty, vain, resplendent and important nature.

CHAPTER XXII

THE IMPORTANCE OF SIGNATURES

"Who steals my purse steals trash;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed."—*Shakespeare* (Othello).

THE man of large affairs occupies a position set apart from others, upon a commercial eminence, overlooking the laws of supply and demand, manufacture and distribution, transportation and maintenance.

His time undoubtedly represents "money." His work is that of selection, observation, supervision and direction. He must leave the working out of details and the planning of system, largely to others.

It frequently happens that there are some "square pegs in round holes"—men and women not really qualified or suited to do the particular kind of work allotted to them.

No matter whether times are good, bad, or just average—regardless of weather, tariffs, wars, fires, accidents, famines, legal or financial obstacles, strikes, fluctuating markets, competition, or the dishonesty and wastefulness of employes, the captain of the good ship "Industry" is required to bring her safely into port, and sell her cargo at a profit.

An experienced judge of character can "size men up"—but that means opportunity for observation; testing under responsibilities. That takes time.

The utility and peculiar value of graphological knowledge to such a man, when about to make changes in, or to increase his official or industrial family, can scarcely be overestimated. A fair analysis of the scripts of those under consideration for various positions, will largely indicate along which lines their capacities and abilities tend.

For this knowledge carries with it sureness in the selection of all kinds of applicants for all kinds of positions—office boys, clerks, stenographers, assistants, draughtsmen, salesmen, cashiers—the "pick of the lot" can easily be had, the good sorted from the bad, the earnest from the indifferent, the ambitious from the indolent.

THE IMPORTANCE OF SIGNATURES

The most important bit of an individual's writing is his, or her, signature. One's own name is written oftener than any other two or three words in fixed combination. Consequently, habit has a much stronger hold upon this action, and leaves a deeper consciousness of personality and character.

It identifies a particular combination of mind, soul and spirit that animates, moves, directs and maintains a particular human body, identifying it and setting it apart from millions of other human bodies.

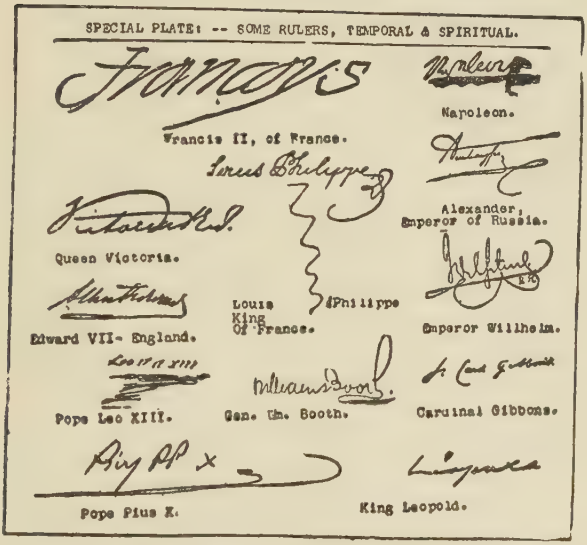
It is not an easy matter to materially change or alter one's signature at a moment's notice. Hence the value of the signature is evident. It is a little glimpse of the true individual "off guard," so to speak. It is always desirable to secure the signature to a bit of handwriting for analysis, whenever this is possible. It will aid beyond all else in weighing the evidence and arriving at the exact truth.

The explanation of autographs, or signatures, which follows, and their graphological meaning and significance, is prepared largely from the author's own experience and observation, covering a period of more than twenty years, and partly from the ideas of Albert de Rochetal, a French expert on handwriting analysis, embodied in an article appearing in the New York World, which is reprinted by permission.

Signatures without any flourish or underscoring whatsoever, show that either their authors are folks of little intellectual culture, or else they are people of such high worth that name, alone, is sufficient to mark the personality.

Signature with great waterspout, flourish, tangle, or love-knot underneath, generally indicates great ability, often combined with shrewdness, and keenness of perception.

A vertical flourish either above or below the line, shows independence and strength of character. Such writers care little for applause, and work out their ideas, plans, purposes and aims in their own way, often without regard to the criticisms, praise or comment of others.



Ambition and activity, optimism and enterprise are shown in signatures that "run up hill." Such a writer usually has not yet attained the position to which he or she aspires.

Where the signature runs down hill; sickness, discouragement, despondency, ill-health, weakness, melancholia, and even fatality, may be the portent. The signs disclosed in the rest of the writing will assist in determining upon the correct interpretation.

If the name is followed by a sharp dot, it is an indication of pessimism, defiance (perhaps) and caution. Sometimes it tells of a rather neurasthenic person.

Signature with t-crosses absent or light, generally indicates a weak will, lack of assurance, initiative and confidence, an absence of firmness and determination. Confirmation should be sought, however, in the rest of the writing.

Long, light t-crosses indicate a will that is more pliable or lively than powerful. Where the cross is placed on top of, or even above the stem, there will generally be found a love of authority, with a domineering and perhaps fault-finding disposition, with more or less violence shown when the will is operative.

When the t-bars are applied with descending stroke (like a flung lance), we have a self-opinionated person, positive, vehement, stubborn and reflecting more or less physical or verbal violence, and who will sometimes disclose cruelty if the other signs in the writing support the conclusion. Such writers do not like to be contradicted, and often maintain a position "right or wrong."

Signature with t-cross recurved upon the stem of the letter shows a tenacious will, much perseverance, power of logic, reason and deduction, as well as a strong desire to "have own way."

Where a straight or slightly curved line has been added underneath the name, it indicates an effort to win recognition, approval and appreciation.

With a wavy bend under name, there will be a good sense of humor, an appreciation of wit and repartee, and if the writing is sharp and angular—criticism and satire or cynicism will show thru.

Just as some people can "write several different hands"—so do some individuals assume different styles of signature for different purposes A plain, simple unflourished signature is the hardest to forge or to imitate. Signatures that are involved, or "standardized" through the application of more or less arbitrary or artificial habit are generally the easiest to imitate or forge. The signatures of men and women will be found to change daily, even hourly, and it is these very changes or variations of motor vibration and emotional impulse that mark them as genuine.

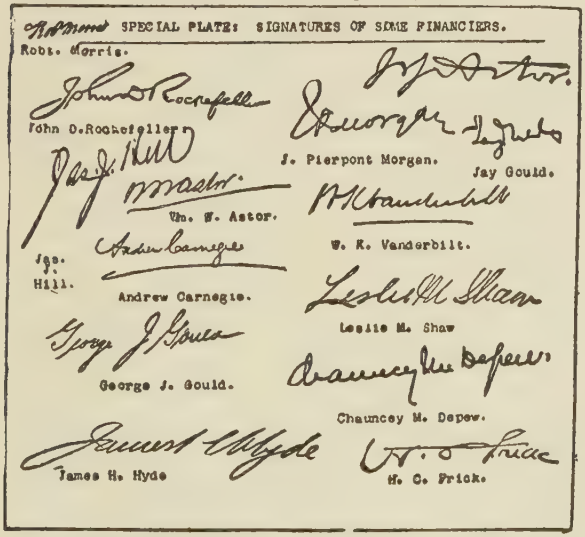
CHAPTER XXIII

MORE ABOUT SIGNATURES AND FLOURISHES

"What's in a name? that which we call a rose
By any other name would smell as sweet."—
Shakespeare (Romeo and Juliet).

SIGNATURES with lines, decorations, flourishes and snail-shell curls above the name reveal imagination overdeveloped, ideas gone to seed, eccentricity, exaggerated mental vanity, distortion of mental perspective, or even insanity, according to the nature, character and strength of the outlandish flourish.

Names written without a period at end of same show an unsuspicious nature, perhaps a little too



trustful of others, if the connecting strokes between letters are wide and possess a generous curve at bottom. This is accented a little if there is any weakness or timidity or lack of decision, will or purpose in the rest of the writing.

Largely written names indicate love of grandeur and things that are imposing and magnificent. Type forms of capital letters in names show love of elegance, refinement, cultivation and education.

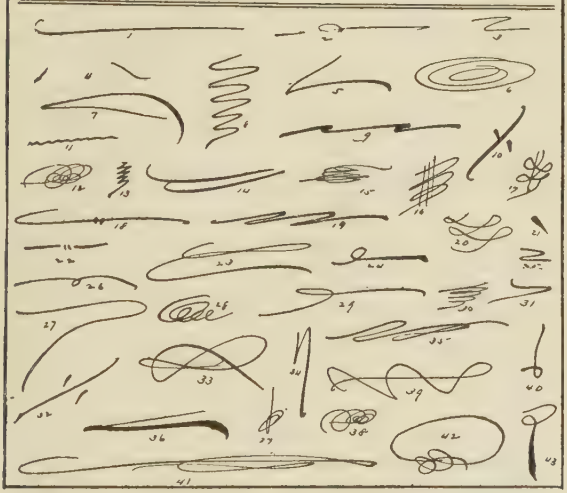
Sometimes the owner of a name will begin the middle initial first, write the name and with some clever stroke or flourish finish by making the first name or initial. This may be interpreted in three or four ways, but it generally indicates more than ordinary ability as an organizer, with clever powers of constructian or combination, quality, etc.

A great deal could be written regarding flourishes, additions and ornamentation in writing, particularly in so far as these may be applied to signatures or form part of them. There are certain peculiarities, however, in flourishes that should receive thoughtful consideration. Whenever these are met with, the following will enable the student to interpret them with a fair degree of accuracy.

When the flourish looks like the well-known illustration of "zig-zag" lightning, we have mental

SIGNATURE FLOURISHES

SPECIAL PLATE: FLOURISHES, UNDERSCORINGS, ETC.
Should be studied in connection with signatures, especially.



In studying these various flourishes, which have been clipped from signatures of correspondents, the student should refer and compare these marks of individuality with the descriptions given in Chapter XXVIII of this section devoted to "Flourishes and Ornamentations" in connection with the signature.

Nos. 1, 2, 3 and 4 indicate a desire for thoroughness and finish—emphasis to the idea, as it were. Nos. 3 and 25 especially show humor in their quick wavy dash. Flourishes that are greatly involved, such as Nos. 12, 15, 17, 28 and 38, show an involved and impenetrable system of thought and perception that makes for cunning and general distrust of others. Nos. 21 and 36 show temper with cruelty and some viciousness. Nos. 8 and 13 show eccentricity with much mental activity. Nos. 18 and 22 show a somewhat fastidious attention to detail and "finish." Nos. 19 and 24 show ever-increasing effort that carries all opposition before it. Nos. 33, 39 and 41 show material vanity with some ostentation. Nos. 6, 34, 40 and 43 show much mental independence with originality of the kind that works out own ideas without regard to the praise of blame of others. Nos. 16, 17 and 20 are indicative of bad taste and mental dishonesty. No. 42 shows a secretive and impenetrable nature with capacity for intrigue and a real pride in ability to make trouble and cause discord and confusion.

and physical activity of a very pronounced order.

Elaborate flourishes tell of vanity, ostentation, love of display, a bid for notice, and one who seeks the limelight.

All complicated and involved flourishes disclose a subtle, sophisticated, mistrustful and cunning nature. When composed of intertwined lines, we have signs of an intriguing and hypocritical personality.

A spiral or "corkscrew" flourish gives finesse, clever diplomacy, ability to meet the strategy of others and to manage one's own affairs and sometimes the affairs of others.

A simple, curved flourish beneath the name, with two small marks, dots or dashes dividing the line, denotes a careful regard for detail and exactness, particularity, conscientiousness and painstaking attention, refinement, good sense of proportion, distance, balance, etc., and a high regard for completeness, thoroness and "finish."

If the flourish habitually takes an outlandish or eccentric form, it discloses marked individuality and in some cases extraordinary ability or genius of some kind.

A flourish that clamps the name like the jaws of a vise and closes around it shows a selfish and penurious nature, with impenetrability, excessive secrecy, watchfulness and suspicion. Such writers are sometimes, tho not always, capable of intrigue or double-dealing.

In interpreting the flourishes one must always take into consideration the other signs in the rest of the writing that tend to accentuate, negative or qualify the meaning of the flourish itself.

Many banks require the fingerprints of depositors as an additional safeguard against deception or fraud. But *all* banks require the *signatures* of depositors as a means of identification and for authority to pay out moneys. Often a depositor is required to file a new signature once or twice a year, should marked changes in the style be evident.

CHAPTER XXIV

THE SMALL "T" AND ITS BAR

"Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power."—*Tennyson.*

THE greatest responsibility and risk incurred in a financial institution is in the making of loans. This is true not so much because of fluctuating and variable markets that affect the intrinsic value of all securities, as it is of the uncertainty regarding the character of the borrower, who uses the money of the community for which the bank is trustee.

It is not so much a man's seeming ability to pay back the money he borrows, with interest, as it is his intention to do so.

The security may be "gilt edge." His intention unassailable. His statement of condition may be ideal. But his judgment, and his ability to employ the money wisely and constructively, may not be as favorably developed as his other traits and standing.

In studying t-crosses it will be well for the student to have several pens handy with different degrees of fineness. First, take the dry pen and go over the particular t-cross several times, then dip it in the ink, and try your hand at making duplicates of the bars to the t's in your correspondent's letter. It is possible to thus reproduce in your own consciousness many of the emotions, such as irritation, impatience, anger, destructiveness, determination, hesitation, weakness, indecision, etc., etc., that are very important sign-posts pointing the way to accurate and positive judgment. Also study them very carefully through a good reading glass. As a rule, it will be found that the t-crosses and the horizontal terminal strokes to words will synchronize—the one could be substituted for the other without materially altering the physical aspect of the writing. Strong, horizontal terminals, that extend along the basis line of writing and are broken off square at their endings, show a good deal of passionate mental protest and resentment, often called forth by physical disability, internal troubles, or by indignities and the mental cruelties of others.

Accurate foreknowledge of a man's business sagacity is the hardest thing to obtain. His true character will insure his intention. Character and intention, plus the security, create the basis for his credit. His intelligence, perception and self-control combine to form his judgment, which should be equally as impor-

tant in the establishment of his credit as are his character, security and intention.

If the three elements forming his judgment are fixed and known, the uncertainties of an insecure and often "artificial" market, may be easily allowed for. This is of especial importance, where there is no past performance, no precedent upon which to lean. In the making of new loans, deserving applicants are often refused credit and business initiative hindered. Designing schemers are sometimes favored beyond their merits.

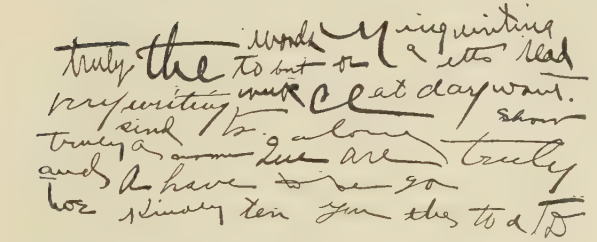
The value of graphological analysis in such institutions, and in such situations, can scarcely be overestimated. Most of the uncertainty in the extension of credits will be thereby greatly eliminated. This is particularly emphasized where individuals are at a distance, who are seeking commercial concessions, or financial preferment, and where a personal interview is impossible.

From the busy man of affairs in the industrial, or commercial or financial world, to the evening quiet of the family circle, a knowledge of graphology, and the ability to apply its principles intelligently, brings with it immeasurable advantages, a deep-rooted satisfaction in the conduct of personal or business relations with others, and a restful feeling of contentment and security.

Michael Angelo said that "trifles make perfection, and perfection is no trifle." So it is in the application of the principles of graphology. Nothing is too insignificant or too minute to take into consideration in weghing the evidence and framing the conclusion.

A simple thing like a t-cross, for instance, may not, on the surface, appear to be worthy of much attention, but discussion of this simple little act has been reserved until now, because of its great importance. It will tell the student a great deal concerning the will of the writer, his decision, activity, ambition, caution or rashness, self-control or lack of it, susceptibility to excitement, the kind and quality of his temper, about the self-opinionated writer, the vicious, violent and domineering natures, and a great many other things, in combination with the other signs in the script.

OBSTINACY AND DETERMINATION IN HORIZONTAL STROKES



A very interesting study of will, determination, obstinacy, stubbornness, tenacity, firmness, pig-headedness, positiveness, resistance, arbitrary headlong impulse, dominating authority, and many other manifestations of the positive, aggressive and dominating traits. Each example tells a different story and is in itself worth a few seconds of careful and thoughtful study.

One of the most important as well as one of the strongest internal strains—pent up emotion—may be found in the t-crosses and terminal strokes. Often the subconscious mind of a writer recognizes approaching ill-health and protests against it by making the last strokes to words inflexible, firm, horizontal lines. Often eye strain or stomach trouble may be read from these graphic gestures of mental protest and resentment. Or it may be that your correspondent has been compelled to labor for a long time amid conditions that make the soul rebel. Then again, it often happens that indignities have been born to the point where long suffering ceases to be a virtue, and the tendency to throw off all bounds or limitations has been reached. Whatever the underlying cause, there will be a corresponding effect, in the writing, visible in the t-crosses and terminal strokes that parallel the basis or line of writing. This is particularly true if the subject under examination is sensitive and intense. Indignities or the poignancy of "hope deferred" rankles like a hot iron in the soul. Refer to what is said on page 145 regarding the crossing of the small "t" in judging terminals that are horizontal. Other types of terminals and their meaning have already been dealt with.

Strong will is shown by firm bars placed well toward the top of the stem. If the bars are deliberately made, they tell of more determined will, intentionally exercised and applied. If the bar has been made with rapidity and force, then the determination is of the impulsive and headstrong kind—a rather rash and hot-headed determination, that is too hasty and not sufficiently restrained.

Hooks added to t-bars indicate tenacity of purpose, the ability to "hang on" to a task until finished. If it is a final hook and bent upward, like the bars to Nos. 2 and 6, then ill-will and malice are clearly expressed.

Hooks attached to horizontal strokes always indicate tenacity and add to the degree of obstinacy and stubbornness already indicated in the script.

If the bar is placed high up, or even above the letter itself, there is quick temper with irritability. Such folks usually love authority, are at times domineering and tyrannical, and issue their orders with a good deal of imperiousness of manner.

T-crosses that are thick and club-like indicate temper, brutality and inconsiderateness. If they begin light, and rapidly thicken toward the ends, we see the kind of temper that starts over trivial things and gathers as it grows, getting worse and worse until it finally ends in a storm of passion.

T-dashes beginning with the thick end of the club and fining off into nothing, show a temper that flashes out suddenly and as suddenly dies away, or, if the bar is a long one, it dies away gradually like the distant rumble of thunder, until it finally ceases and the sun comes out once more.

If the cross is light, and ascending, there is enthusiasm, ardor and liveliness. Long, fine bars placed horizontally or nearly so, indicate ardor, vivacity and resiliency, enthusiasm and impressionability.

Sometimes the t is crossed with a downward stroke (like a flung lance) such as No. 23. These writers are usually very decided, positive, more or less self-opinionated, and will not brook contradiction. Cruelty and viciousness are also reflected in such strokes in which violence, both physical and verbal, also lurk.

Then again, we have all seen the type of crossing, just above the line, where the pen has been brought backward and then forward, without lifting from the paper, to make the bar. This is a sign of perseverance, deduction, sustained effort with much prudence in the writer.

When the dashes are made after the "t," there is enthusiasm, enterprise, ambition, spontaneity and curiosity reflected. Bars that stop before reaching the stem of the "t,"—remaining wholly on the left side of the letter, denote a great deal of hesitation, caution and introspection, and if the writing is indolent in character, procrastination and delay will be accentuated.

Short, arrow-like dashes to the t's indicate a satirical and cynical temperament, commingled with a hypercritcal criticism, and a mean, fault-finding or nagging disposition. These people are rather domineering and find much to criticise in the actions, manner and doings of others.

If the dashes are very short, and follow the "t," there is reserve and caution—the kind of a fellow who says: "Be careful, old man, be careful. We'll let pass what has already been said; but don't carry things too far." They are able to keep others in their proper places, and sometimes there is a good deal of disappointment expressed in such dashes.

Wavy t-crosses indicate appreciation of humor. If accompanied by round and flowing script the sense of the comical and ludicrous will predominate. If on the other hand, the writing is sharp and angular, then there will be a fondness for wit, and humor with a punch to it. If liveliness and vivacity are well developed, showing a mind that operates rapidly, then such writers will be fond of the mental thrust and parry of repartee, and can generally take good care of themselves in a mental passage at arms.

Light t-crosses indicate more pliability and liveliness to the will than force or determination. Very light, fine, hair-line crosses denote an uncertain, timid and dependent nature, lacking in assurance and self-reliance.

Absence of bars, or very light ones, show weak

will, indecision and dependability upon others for advice. This is governed largely, of course, by the other signs disclosed in the writing.

When the small "t" is sometimes crossed and sometimes left unbarred, there will be some irresolution and a rather undecided, vascillating nature, after a postponer.

Two "t's" crossed by one long, sweeping stroke, or one long, sweeping stroke crossing a "t" and connecting one word, or part of one word to another, denote directness, activity, perception and good powers of construction, logic and some executive ability.

If the bar takes the nature of a flourish, we have a bid for admiration, with, perhaps, egotism and self-importance. When the bar is curved and placed over the vertical stroke, there is affection, condescension, a suggestion of contemptuousness toward others, a love of authority and an inclination toward boastfulness at times.

If the bar is set low down, sweeping the tops of the other letters, a very hasty temper and obstinate will is often indicated. If placed very low down we find an obedient, humble spirit, reflecting a good deal of resignation.

If the bar is small, jerkily made, and takes an upward direction, there will be some ability to mimic, perhaps, or imitate the mannerisms of others, and always vivacity, liveliness, and a fun-loving person, not above playing a practical joke occasionally.

Bars that are long, pointed at both ends, and thicker in the middle, exhibit a smouldering anger, with nearly always resentment and jealousy. Sometimes they confirm a good deal of general meanness and "cussedness" in the writer of them.

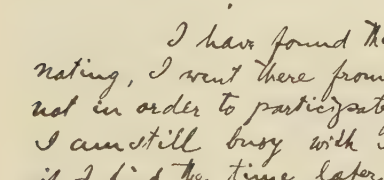
Crosses that are thick, stiff, heavy and ungainly, having a club-like appearance, generally indicate selfishness, inconsideration, cruelty, brutality, etc., according to the other accentuating or modifying signs in the rest of the script. One must always make sure how strong the sign is, and how it confirms, accentuates or qualifies the other signs in a script, before branding the author as brutal or cruel.

When they are short and resemble the barb of

an arrow, they uncover much quarrelsomeness, sarcasm, sneering criticism, ill-advised ridicule, and publish such an one as domineering, overbearing and hypercritcal.

Small "t's" that are carefully and exactly barred, indicate an exact, careful, methodical, systematic and particular nature, painstaking and thoro.

THIS WRITER IS A SEXUAL VOLUPTUARY



ONE-THIRD REDUCTION

The person who wrote these lines is undoubtedly a sexual voluptuary. There is so much sensuality and passion in this script, with lack of resistance, and mental uncleanness, excessive weakness and nervous exhaustion expressed in the writing, that it unerringly points to the conclusion that the physical and moral nature has been considerably weakened by excesses. Good basic intelligence is expressed. But will and resistance are lacking or very weak, hence the condition developed unhindered. There is a good deal of slyness, secrecy and cunning also shown, which with the perception and evasiveness, would enable this writer to exercise a good deal of cleverness to avoid getting caught. There is much conceit, that really marks the mediocre personality, a lot of impenetrability, authority and imperiousness opposed to much humility and resignation, good sense of proportion, and enough intuition and ready resource to act instinctively in sudden or unexpected emergencies.

CHAPTER XXV

EXPLAINING SOME MISCELLANEOUS SIGNS

"Some are born great, some achieve greatness, and some have greatness thrust upon them."—*Shakespeare* (Twelfth Night).

AT THIS juncture, it is deemed advisable to explain some miscellaneous signs that will occasionally be met with, and to which proper interpretations should be fitted.

Words composed of small letters all of even height, show orderliness, detail, simplicity and general good health if the writing ascends, or runs along on a level. When the small letters are of uneven height, present a "ragged sky line," as it were, there will be much nervousness, and even ill-health, if other signs agree. There is also often a confirmatory sign for imagination, liveliness and quick thinking.

At this point it is desirable to say a few words with regard to that very important personal quality known as "*intensity.*" This is the capacity of the individual to exert, sustain and put forth strenuous effort. This is discovered in a very careful inspection of the script and noting carefully the degree of slant, speed and pressure. If there is intelligence and control accompanying, there will be good judgment in the application of this power. It will bring great results. Such people can do the work of three or four at times. They are indefatigable workers, and if they have good health and vitality, there is no limit to what they set themselves to accomplish. If the writing in the beginning of the letter carries these signs well marked, but shows weaker toward the end or on the last page, then either the enthusiasm gives out, with a consequent slackening of output, or else the physical organism is incapable of sustaining the load and arbitrarily "lets down."

Now and then we come across words composed of letters that are drawn closer together at the end of the word than at the beginning. This may indicate a friendly nature suddenly retreating into its shell. It is also an indication of a tendency toward argument and disputation, and there will be likely more or less caution, suspicion, prudence and watchfulness in such writers.

Letters that bear a resemblance to musical notes or symbols generally point to a musical individual, either one who is a composer, or skilled in interpretation.

Sometimes the small "d" will carry a long, returning, upward, backward, snail-shell curl. This tells of vanity, mostly of the intellectual kind, or of imagination gone to seed, and expressing itself in crude or absurd ideas, if the sign is strongly marked, and sometimes of arrogance and great self-sufficiency.

Where this backward curl to the top of the "d" is modest in its dimensions, it bespeaks a cultivated nature, imagination well controlled and directed, and generally good literary tastes or some ability in the field of letters.

When the small "n" is made like a small "u," we have a friendly, suave nature that is usually a good mixer, easy-going and good-natured.

Occasionally the small "s" is written after the old style, with long loops above and below the lines. This shows an extremely gentle and tender nature, and often an inability upon the part of those who write them to "stick up for themselves." This is particularly true, if there is much tenderness and sympathy in the script.

Sometimes the return strokes to the "j," "g" and "y" return without cutting through the down stroke, coming back on the right-hand side of the stroke. Such writers display benevolence and philanthropic natures. They are gentle, tender, generous, sympathetic and sometimes mildly eccentric in some personal peculiarity, idea or taste, etc.

Loops to small "g's," "y's" and "j's" that are excessively long, show exaggeration, some mental distortion or mind astigmatism, and often an ill-ordered arrangement of thought and perception.

Where one method has been adopted exclusively in forming letters, one may ascribe non-variableness in mood and behavior, constancy, love of precedent, etc., particularly if the slant is fixed, even and unvarying.

Dashes that are substituted for punctuation marks show prudence, guardedness and caution, or careless-

ness and lack of attention to punctuation, etc. When they are placed at end of sentences, *in addition to periods,* they point out the watchful, suspicious and very mistrustful person.

Loops to "j's," "g's" and "y's" are sometimes formed of a single stroke, sweeping to the left, rounded, and curving inwardly. This almost invariably shows susceptibility to flattery, a good deal of pretense and vanity, with desire for praise and compliment; also of self-esteem, pride, conceit and selfishness.

Exaggerated forms of flourishes, loops, snail-shell curls, bars, lines, waterspouts or tangles—all bespeak more or less emphatically the egotism, conceit, mental vanity, loftiness, top-heavy imagination, haughtiness, pretension, affectation, false pride, superciliousness, eccentricity, etc.—always —hidden away under the surface of such natures.

When words are too often underscored, the imagination will be overdeveloped, and a drifting toward exaggeration will be evident. It also shows a lack of judgment, and a want of deliberation.

Writing showing many dots or periods *between words,* may denote either great caution and excessive carefulness, or there may be some difficulty in breathing.

Writing that is very tremulous, signifies weakness, old age, paralysis, or some muscular impediment in the writing muscles.

In many instances accurate judgment will be found extremely difficult from only one specimen of writing, and one must be very careful, watchful and alert in uttering judgment in such cases.

One of the most important confirmations with regard to secrecy, impenetrability and non-committalness may be found in the small "s." If it is closed at the bottom, it accents and strengthens the writer's ability to keep own counsel. If it is open at the bottom it will generally be found that the small "a's," "o's," "d's," and "g's" will be open on top (or lightly closed), and when so made it confirms the spontaneity and candor reflected in these letters. The small "s" will help in confirming either the impenetrability or the loquacity of your new correspondent.

CHAPTER XXVI

HOW TO ANALYZE A SPECIMEN OF HANDWRITING

"Though this be madness, yet there's method in it."—*Shakespeare* (Hamlet).

THE author has often been asked: "How do you go about analyzing a specimen of handwriting?" This question is rather difficult to answer, as no two scripts present exactly the same problem, traits, temperament, or character.

It is safe to say that the most prominent traits exhibited in a script will "jump out" at you without any exhaustive search, after the student has become sufficiently skilled in discerning the graphological signs and in reading handwriting without absorbing the contents or thought conveyed in the writing.

In the method adopted by the author, there principal signs or traits are first seized upon and spread for a foundation upon which to erect the character structure. For instance, if determination is strongly expressed, then make sure whether it is pig-headed obstinacy, an unreasoning, headstrong impulse, or whether it is the firmness of intelligence and judgment meeting in approval. It makes all the difference in the world whichever kind of "determination" it may be.

Epitomized briefly, it is always desirable to satisfy one's self regarding at least fifteen elements in any specimen, which when accurately established, will constitute an "Open Sesame" to the personality and character of the individual. They are:

1. *Affection:* Shown by degree of slant, sincerity, spontaneity and tenderness.

2. *Ambition:* Shown by direction of lines and words, with energy, perseverance and activity.

3. *Will:* Shown by amount of firmness, resistance, decision, intelligence and self-control.

4. *Judgment:* Shown by clearness of ideas, observation, intelligence, deduction and intuition.

5. *Honesty:* Shown by candor, frankness, truthfulness, sincerity, straightforwardness and spontaneity.

6. *Hypocrisy:* Shown by amount of deceit, dissimulation, finesse, variability, cunning and untruthfulness.

7. *Jealousy:* Shown by the amount of imagination, love, selfishness, lack of self-control, and intensity.

8. *Cultivation:* Shown by the amount of elegance, good taste, culture, refinement, poetic feeling and cleanliness.

9. *Vanity:* Shown by the amount of pride, conceit, egotism, flattery, pretension, affection and mediocre intelligence.

10. *Modesty:* Shown by the amount of bashfulness, sensitiveness, reserve, tenderness and delicacy of feeling.

11. *Humor:* Shown by jollity, imagination, mental activity, liveliness, vivacity, wit, sarcasm and satire.

12. *Concentration:* Shown by perseverance, will, intelligence, determination, tenacity and intensity.

13. *Sensuality:* Shown by the amount of coarseness, love of luxury, materialism, immoderation and vulgarity.

14. *Artistic instinct:* Shown by the amount of cultivation, proportion, orderliness, neatness, construction, ideality.

15. *Personality:* Shown by the margins, shading, size of writing, punctuation, terminals, eccentricities and in general appearance, signature, etc.

No matter whether the student proceeds to analyze a specimen in exactly the order above given or not, it is unquestionably preferable to have some well-ordered method of analysis. Do not go at it "hit-or-miss," haphazard fashion, alighting hastily upon one sign and immediately taking flight to another sign, without first co-relating the sign with all the other qualifying, accenting or negative signs, in order to fix in the mind the ***strength*** of that sign, and its importance in the character of the writer under examination.

Indeed, the student cannot be too careful in painstakingly weighing all the signs and balancing them one against another, in a specimen of handwriting. Remember that some allowance must always be made for the kind of pen a writer uses. A stiff, blunt, stub

pen naturally makes a coarser line than a fine-pointed, resilient quill. One may bear very lightly with a coarse stub and yet produce a heavy line. Many stub pen writers are quite spiritual, and their writing will appear thick. If the writer bears down heavily with a stub pen, the very energy, determination, activity and force back of the point will usually produce little ridges on the other side where the pressure has pushed out the fibers of the paper, which will be specially noticeable in horizontal strokes and terminal vertical strokes. Sometimes you will find a portion of the surface fiber pulled aside by the nibs of the pen in the rush of its movement. Both of these signs will be lacking if the writing has been performed with light pressure.

Allowances must also be made for the mental state of a person at time of writing, as well as the physical conditions and environment under which the writing was performed. A letter written on board a moving train, or when excited, angry or under the influence of drugs, writing in unnatural or strained positions like a person standing up and dashing off a telegram or a postal card will present some important differences than when written at home, in a quiet and natural atmosphere when the mind was free to run in its accustomed track and gait, without physical or mechanical impediments.

As the student becomes more expert in discerning and interpreting the Graphological signs, it would be well to obtain a simple work on Psychology and read it thoughtfully. There are many books on this subject on the market, but only a few really worth while works on this subject. Psychology is a knowledge of human reactions. King Solomon was one of the greatest psychologists that ever lived. It is one thing to "see" love, imagination and selfishness in a script—but what do these make? Here is where the real work of analysis comes in—to balance, blend, weigh, compare and correctly establish the sum total of various combinations is as fascinating as it is imperative if helpful service is to be given others.

CHAPTER XXVII

SOME DIFFICULTIES THAT WILL BE MET WITH

"Difficulties are meant to rouse, not discourage."—*Channing* (Self Culture).

THOSE who use fine-pointed pens do not, as a rule, apply much pressure in the act of writing. This does not argue for lack of energy, activity or industry on the part of such writers, however. Neither does it follow that writing performed with a stub pen is the caligraphy of a despot or a sensualist. As a general rule, however, the user of a stub or blunt-pointed pen does so because there is greater facility of execution, a freer outlet for the mental activity and physical energy behind it than in the case of the one who chooses a fine, flexible point with which to record his ideas. It is the writing itself that is important; the kind of pen used is only another signpost along the road, pointing in the right direction.

Graphology is a science somewhat like chemistry, because it never seems to be quite finished, rounded out and complete. Each script has a special and an individual interest all its own. New discoveries and fresh vistas are constantly opening up to beckon the student and lead his feet ever onward into new and unexpected paths of knowledge and discovery. There is a lesson in every communication. That this is true, the author can readily affirm after more than twenty years of study, observation and comparison. The pleasure in examining a new script is as strong and intensive now as at the beginning.

Some graphologists lay much stress upon the necessity of having a natural specimen to work from. This is, of course, highly desirable, but not absolutely necessary if the writing is long enough. It is always a great advantage to have a letter not specially written for analysis. It is of still greater advantage to have three or four scripts written by the same individual at intervals of from six months

to a year apart. This will enable the examiner to achieve a very accurate average of the personality, temperament, self-control, will, judgment, honesty, sincerity, affection, ambition and spirituality of the writer.

Left-handed writers will present the same characteristics in their handwriting as those who record their thoughts with their right hands. Some people are more or less ambidexterous. Some left-handed writers write vertical "hands." Others write a right-handed slant. Still others write a natural left-handed script that slants in the opposite direction.

There will always be a great temptation to "say too much" in performing analysis. Do not tell more than you are sure of. If you see signs that are unfamiliar, reserve the right to study these signs and render judgment upon them later. Do not claim infallibility or 100 per cent of accuracy. Allowances must always be made for the "unfathomable equation" in every individual, and, indeed, it is this element, elusive and unknowable, that makes the study of men and women such a fascinating diversion. It is better to disappoint others with the meagerness of your deductions—provided they are accurate—than to overbalance the good result with uncertainty.

Where positive accuracy is imperative, it is better to perform the analysis and lay it aside without reading for a few days until all impressions created by the handwriting have faded from the mind. Take it up again and do it all over, afterward comparing critically and carefully the two results. Then if there is still any doubt, go over the writing and analysis again, and by the time it has been thoughtfully and painstakingly done three times the truth can easily be found in the composite of the three results.

The student should never attempt to perform an analysis from three or four words. Better retain such impressions as they give rather than to attempt to handicap yourself with insufficient material. Such specimens are unfair not only to the writer of the words, but to the graphologist as well. Always insist upon having a sufficient amount of material for intelligent and comprehensive work. Three or four disconnected words are like three or four bricks. It

would be impossible to tell whether they were destined for a dwelling, stable, foundation, wall or walk.

The amateur graphologist will meet with many occasions where he or she will be earnestly importuned for an opinion upon very meager material. But the science will be advanced more quickly and reputation will be more firmly established if the temptation to yield is put firmly away.

Always be fair and just. Never build your decision exclusively upon one or two very strongly accented signs. No one is wholly bad, and no one is entirely good. If temper stands out like a bas-relief in a script, be sure to look for the strength of will, the amount of resistance, self-control and intelligence that serve to counteract the tempestuous impulse. Too much stress cannot be laid upon this obligation to uncover, weigh, compare and digest all the evidence a script has to offer.

Where signs are discovered that seem to defy interpretation, it is well sometimes to take a dry pen and go over the outline, t-crosses or i-dots, as the case may be, afterward dipping into the ink and reproducing those marks as nearly as possible upon a clean sheet of paper. The process is somewhat akin to the phonograph needle reproducing the original sound waves. Only instead of sound, it is mental impulses that will be created in the mind of the student, akin to the ones expressed originally in the writing. Much help can be gained at times in this manner, and the plan has proved very helpful to the author, particularly in the deciphering of signatures.

Indeed, if the student will adopt this plan in difficult or uncertain scripts—of putting the mental reproducing needle on the writing and following it intently, there will often be called up in the inner consciousness vibrations or impressions that, with a little thought, can be translated into words that will interest, guide, admonish or encourage the client.

CHAPTER XXVIII

AN IDEAL INDEX OF GRAPHOLOGICAL SIGNS AND THEIR INTERPRETATION

"An obstinate man does not hold opinions, but they hold him."—*Pope.*

THE reader will now find the following presentment of the Science in tabloid form, to be a most desirable arrangement in taking up the study of scripts and applying the knowledge already gained in the foregoing pages.

The signs that have been previously dwelt upon and illustrated, are again assembled in the briefest manner possible—just the sign given and the interpretation set forth immediately below. It is prepared and arranged with the sole object of thoroughly covering, and at the same time condensing the Science into the smallest, most compact and convenient form for ready reference, a *vade mecum*, which will be found authoritative, trustworthy and accurate. No unnecessary words. Just the bare sign and its interpretation, which any one of ordinary intelligence can understand and apply.

CONCERNING THE GENERAL APPEARANCE OF THE WRITING

The first thing to look for is the degree of slant, which will give you the amount of affection, love, sympathy, sensitiveness and emotion in a writer. Some bookkeepers, librarians, telegraphers, statisticians, etc., adopt a vertical or even back hand for business purposes, but possess, nevertheless, normal affection and are sincere and sympathetic in spite of the cold and forbidding erectness of the script. Next, note whether the writing has been performed lightly or with considerable pressure on the pen point, whether it is drawn wide out, or pressed closely together, whether it is round or sharp, large or small. The meaning of these signs will be found below:

SIGN AND INDICATION:

Writing slopes about 45°,
Normal affection. Sincere and sympathetic.

Writing slopes or leans more than 45°,
Passionate nature. Sensitive or supersensitive.

Writing leans or slopes very much,
Emotional and nervously sensitive nature. Feeling or heart controls.

Writing slants between vertical and 45°,
Affections are under control. Undemonstrative nature.

Writing is nearly vertical,
Cold and dispassionate. Shows little emotion or sentiment. Self-contained and calculating.

Writing is vertical,
No heart. Mind only controls.

Writing leans backward,
Cold-blooded. No sentiment or heart. This applies to natural writing. Some librarians, statisticians, etc., assume back hands for business requirements.

Writing slants in places and is upright in other places,
A dual nature. Conflicts between mind and heart. Sometimes cold and indifferent. Other times tender and sympathetic.

Writing is heavy and thick,
Firmness, perseverance, diligence and resolution.

Writing is thin and light,
Spirituality, tenderness, idealism.

Writing is with even pressure,
Progressive energy. Capacity for work.

Writing is round,
Indolence, lack of resistance. Easily influenced or led.

Writing is sharp and angular,
Strong resistance. Austerity. Not easily influenced or led.

Writing is full of bows or flourishes,
Self-appreciation, pretension and vanity. Sometimes flattery.

Writing is plain and unaffected,
Simplicity. Modest and unassuming.

Writing is shaded and heavy in places,
Affectation. Self-appreciation. Energy is rather eccentric.

Writing is dirty, smeary and thick,
Coarseness, sensuality and meanness.

Writing is very close together,
Parsimony. Close-fisted economy.

Writing is not so close together.
Economy, thrift and carefulness.

Writing is wide apart.
Liberality, superficiality, thoughtless.

Writing is small,
Critical and observant. Good sense of direction and locality.

Writing is large,
Magnificence, immoderation, grandeur.

Writing is neat and in proportion,
Careful, neat and orderly.

Writing is disorderly,
Carelessness and disorder.

Writing is clear and plain,
Clearness. Nothing to conceal. Simplicity.

Writing runs together, mixed up,
Makes mistakes. Ideas obscure and somewhat muddled.

Writing is perfect,
No real strength of character. One who serves. Clerks, bookkeepers, etc., write fine copperplate hands.

CONCERNING THE LINE OF WRITING

Note carefully the direction of the lines of writing. Do they run up hill, or descend below the horizontal plane? Do they appear as if written on ruled lines, or are they wavy, snake-like and undulating? This will assist you in achieving a good perspective of your correspondent's disposition and temperament.

SIGN AND INDICATION:

Lines run up hill,
Energy, ambition, cheerfulness. Not easily discouraged. Active and optimistic.

Lines run down hill,
Despondency, discouragement, pessimism, melancholy, depression, ill-health, fatality.

Lines are perfectly straight and evenly spaced,
Perseverance and capacity for work. Application, firmness and sincerity of purpose.

Lines first run down hill and then up hill,
Such people are doubtful and timid at first, but take courage and usually finish strong.

Lines first run up hill and then down hill,
Here you have a person eager and enthusiastic at first, but the power gives out and they usually require much encouragement to complete a task.

Lines are undulating (wavy),
A tortuous mind; showing deceit, diplomacy, inconstancy, misrepresentation, etc.

Lines are composed of words that run down hill,
The kind of a person who actively fights against difficulties and overcomes them.

Lines are composed of words that run up hill,
Shows deliberation and consideration and vivacity if other signs agree.

CONCERNING THE WORDS THEMSELVES

The words have a lot of information to impart when you are able to accurately interpret their message. They will give you the amount of logic, intuition, nervousness, diplomacy, cunning, tact, hypocrisy and finesse. These are the most important things to know in sounding the mental depth, moral height and temperamental breadth of the human equation.

SIGN AND INDICATION:

Words are written without lifting the pen,
Logic and deduction. Thinks from cause to effect and vice versa.

Words are written solid and some joined together without lifting the pen,
Very logical and deductive. Reason. Usually found in some directive capacity. Mind usually controls.

Words are broken into two or more parts by lifting the pen in writing them,
Heart usually controls, especially in very slanting writing. Impulsive, intuitive and ideal.

Words written solid and some words broken apart by lifting the pen in writing them,

Good judgment, based upon both reason and intuition, or "mind and heart" about equally balanced.

Words are "wedge-shape" with letters tapering or growing smaller toward the end,

Finesse, secretiveness, diplomacy, caution, dissimulation, cunning, hypocrisy, etc., according to strength of the sign.

Words are "wedge-shape" with letters growing larger toward the end,

Candor. A confiding person. Many children and very old people write in this manner.

Words have small spaces between each other,

Reserve, modesty, economy, miserliness. According to qualifying or confirmatory signs.

Words have large spaces between each other,

Generosity, magnanimity, grandeur, waste, spendthrift, clearness of ideas, etc., according to other signs.

Words have small letters of even height,

Detail and order, simplicity and general good health if writing is ascending or runs along on a level.

Words have small letters of uneven height,

Nervousness and ill-health if other signs agree.

Words have looped letters written without loops, just straight lines,

Resistance and will power, not easily swayed or influenced by the wishes of others.

Words have long, ascending progressive terminals,

Imagination, generosity, impulse and originality.

Words have their terminals chopped off short,

Economy, parsimony, avarice, etc., depending on qualifying signs.

Words have terminals struck down and to the right, like a "flung lance,"

Violence, determination, stubbornness, obstinacy, viciousness, etc., depending on the other qualifying signs.

Words have terminals turning inward toward the beginning of the word,

Selfishness, inconsiderateness, arrogance, hauteur, flattery, etc.

Words have terminals pulled out into an obscure wavy wiggle, whose meaning must be guessed at,

Hypocrisy, misrepresentation, cunning, dissimulation and deceit, according to the strength of the sign.

Words or letters are written without the first or last stroke,

Directness, clear mind, simple and unassuming nature.

Words are composed mostly of straight strokes, in which curves are absent,

Great activity of mind and body. An intense nature, nervous, impatient, initiative, aggressive and resourceful.

Words are composed of letters that are drawn closer together at the end than the beginning,

Caution, suspicion and prudence. A friendly nature, suddenly retreating into its shell. Sometimes a person who disputes and argues.

CONCERNING THE MARGINS ON BOTH SIDES OF THE PAPER

Margins are always important, and should never be omitted from your calculations. They disclose a person's taste, or lack of it, sense of form and proportion, distance, orderliness, financial control and personality. The most important signs are as follows:

SIGN AND INDICATION:

Margin on both sides is in proportion to width of paper and size of writing,

Neatness and order. A good sense of proportion and taste.

Margin on both sides is too narrow for width of paper, or missing entirely,

Lack of taste and proportion, economy, parsimony, avarice, etc.

Margin on left is wide in proportion to width of paper and size of writing,

Liberal instinct and originality.

Margin on both sides is too wide in proportion to width of paper,

Wastefulness, grandeur, magnificence, immoderation, etc.

Margin on right side has words bent around and written therein,

Economy, caution, thrift, etc. Shows an ability to adapt self to circumstances and environment.

Margin on right side is too wide in proportion to width of paper,

Taste overdeveloped. Goes to extremes. Originality. Æsthetic.

Margin on left side is narrower at top than it is at the bottom,

Impulse to spend overcomes the desire to save money. Spends more all the time.

Margin on left is wider at top than it is at the bottom,

Impulse to spend money is successfully controlled Spends less at the end than in the beginning.

Margin on left side is uneven, now narrow, now wide,

Capricious in spending. Lack of taste. Vivacious.

CONCERNING THE LOOPED LETTERS

The looped letters disclose the amount of idealism, reverence and mental loftiness in a writer, as well as business instincts, perspicuity, mental and physical activity, observation and powers of organization.

SIGN AND INDICATION:

Looped letters are longer above the line than they are below,

Idealism and imagination. Spiritual nature, usually attracted by church and religious subjects, especially if the writing has a good slope to it.

Looped letters are longer below the line than they are above,

Nature more material than spiritual, business ability and physical activity.

Looped letters are equally developed above and below the line,

Equipoise between material and spiritual things. Power to organize.

Looped letters run into or through the lines of writing above and below,

Rather "muddle-headed" person. Frequently at a loss for words to express meaning, and makes mistakes of omission and commission.

CONCERNING THE SMALL LETTERS

The small letters, as well as the Capitals, are calibrations on the Graphological compass that tell in what direction the ship of character is steering. They speak plainly of the amount of conceit, artistic instinct, modesty and moderation, poetic feeling, etc. In connection with other signs they give confirmation to, or qualify the amount of vanity, discretion, culture, evasion, misrepresentation, etc., in your correspondent.

SIGN AND INDICATION:

Letters are simple and plain,

Naturalness, simplicity, modesty.

Letters are ornate and flourishy,

Affectation, pretension, vanity, etc.

Letters look like type or printed letters,

Artistic instinct, poetic feeling, taste, originality, refinement, culture.

Letters look like musical notes or symbols,

Shows inclination toward music and probably some musical ability.

Letters resemble numerals, g's like 9's, b's like 6's, y's like 7's, etc.,

Thrift and economy. A mind dealing in figures or calculations of some kind.

Letters are written without first or last stroke,

Directness, activity of mind, simplicity, non-forwardness, etc.

Letters change slant, some having normal slope and some upright or leaning backward,

A dual nature, rather whimsical and nervous, constant fluttering between mind and heart impulses.

Letters e and r are higher than they ought to be, looking down on other small letters,

Pride, conceit, egotism, self-appreciation, etc.

Letter d has long upward, returning "snail-shell" curl,

Vanity and eccentricity, overimaginative, arrogance, self-sufficiency.

Letter d has small backward curl, perhaps brought around through the stem and joined to word following,

Talent and culture, education and refinement, poetic instinct and literary ability if other signs agree.

Letters a, o, d and g are open at the top,

Frank and open nature. Truthful, nothing to conceal. Talkative and chatty, sincere and honest, perhaps a little "gossipy."

Letters a, o, d and g are closed at the top,

Discreet and self-contained. Reserved. "Impenetrable," non-committal.

When small "n" is shaped like a "u,"

Kindliness, good nature, suavity and "good mixer," etc.

When small "s" is made after old style, with loops above and below the line,

An extremely gentle and tender nature. Such writers are almost invariably incapable of sticking up for their rights.

Down strokes of y, g, j and q return without crossing it (on right side),

Philanthropic instincts, generosity, tenderness, benevolence, sympathy and some eccentricity.

Loops to small g's, y's, etc., are excessively long,

Exaggeration and perhaps mental distortion. Ill-arranged method of thought and perception.

Letters a, o, d and g are closed at the top and tied shut in a hard little "pen knot,"

Evasion. Willingness to misrepresent. Untruthful and impenetrable. Are able to secure information from others and tell nothing about themselves.

Letters a, o, d and g are open at the bottom,

Deliberate misrepresentation, falsehood and dishonesty. Hypocritical and cunning. Look out for them.

Letters commence with a straight, inflexible stroke,

Love of contest. Rather quarrelsome and contentious nature.

Final strokes are raised up and well rounded,
Benevolence, courtesy, graciousness and consideration for others.

Terminals to letters surround word of which they are part,
A protective spirit, self-complaisance or pretension, vanity, etc., according to other signs.

Terminals ascend vertically or nearly so, high above writing,
Love of the marvelous and wonderful, mysticism and sometimes religious mania.

Terminals stretch downward, with reverse (right to left) sweep,
Resistance with independence expressed with more or less violence.

One method adopted exclusively in forming letters,
Non-variableness in mood and behavior. Constancy, love of precedent, etc.

CONCERNING THE CAPITAL LETTERS

Well made capital letters indicate taste, culture and refinement, as well as artistic ability if they are made to resemble type or printed forms. They should be free from bows or large flourishes, the plainer and simpler their forms, the better. A plain, neat capital letter is good. A flourishy capital letter with snail-shell curls or ornamentation is not good. Well made capital letters are always a sign of culture and intelligence.

SIGN AND INDICATION:

Capital M, with first stroke very high in proportion to other strokes,
Pride, affectation, conceit, vanity, arrogance, hauteur, etc., according to the strength of the sign. It shows rather a patronizing spirit.

Capital M, with first stroke lower than the other strokes,
Lack of taste, imagination and a rather unreasoning impulse.

Capital M, with first stroke lower than any of the following strokes, carrying high terminal or flourish to the last stroke,

Exceedingly bad taste. Writer cursed with an imagination to which his judgment will eventually succumb.

Capital M, with all strokes evenly balanced and in proportion,

Simplicity, moderation and good taste, calm, modest, non-forward and unassuming.

Capital M, written very narrow,

Timidity. Afraid to venture. Modesty.

Capital M, written very broad,

Grandeur, waste, immoderation, vanity.

Capital M, carrying "fish-hooks" at either or both ends,

Tenacity, a desire "to have own way." Love of luxury. Usually a "spender."

Capital N,

What has been said with regard to the Capital M, also applies to the capital N.

The capital "T" made so top stroke flies above it,

Indolence, vivid powers of fancy, imagination. Sometimes tyrannical or dictatorial nature.

Capital H, made like a printed or type letter,

Degree of writer's perception of size proportion, etc., according to parallelism of the two upright strokes. Artistic feeling.

The two upright strokes are spread wide apart,

Boldness, self-dependence, force of character, immoderation, friendliness, etc.

The two upright strokes of the H are close together,

Weakness, timidity, unsociability, backwardness and inertia.

Capital letters are excessively low,

Cringing or fawning disposition. No personal independence.

Capital letters take the form of enlarged small ones,

Simple and unassuming nature. Unsophisticated nature. Clear-minded personality.

Capital E is made up of all straight lines,

Scientific or mechanical tastes. Reason, intellect, stability, rectitude and order.

Capital D, closed and hooked at the top,
Criticism and consideration. Self-contained.

Capital D, with loop hanging above the line of writing. (Also the Capital L),
Desire for appreciation, conceit or vanity, egotism, etc., depending upon other signs. Sometimes coquettishness.

Capital letters replaced by small letters,
Active mind. Simplicity and modesty.

Capital letters made like printed letters,
Poetic or artistic instinct in some form or other.

Capital letters made in two or more different ways,
Versatility, originality, liveliness, vivacity and enthusiasm.

Capital letters often written where small letters should be,
Superciliousness, hauteur, vanity, flattery and self-importance.

Capital letters written nearly same size as small letters,
Criticism, modesty, quick thought. Retired and unassuming.

Capital letters appearing occasionally where small letters ought to be,
Vivacity, versatility, enthusiasm and liveliness. Such people usually have good personality.

CONCERNING SOME IMPORTANT MISCELLANEOUS SIGNS

Do not overlook the "insignificant" little touches to a writer's script. They are very important weights in obtaining an exact balance in character weighing. The signs given below tell much regarding the kind and degree of will. They also either confirm or qualify such signs as egotism, selfishness, flattery, love of luxury, etc.

SIGN AND INDICATION:

"Fish-hooks" added to beginning or end of words, letters, t-dashes, etc.,
Obstinacy, desire to "have own way." Tenacity, ability to "hang on," persevere and accomplish.

Loops missing in letters that should have them, above and below the line,

Resistance, power and firmness. Will power, ability to say "No" and stick to it.

Small g's, y's, and j's written like 9's and 7's, with firm down strokes,

Much will power. A mind that will dominate others if additional signs of strong will are present. Energy and determination. Mathematical mind.

Letter g or y, has sharp triangle bow or loop,

Affection. Fond of ceremony.

When dashes are substituted for punctuation marks,

Prudence, guardedness, caution.

When placed at end of sentences, in addition to periods, etc.,

Mistrustful, suspicious and very watchful nature.

Loops of y's, g's and j's are formed of a single stroke, sweeping to the left, curving and rounded inwardly,

Susceptible to flattery. Vain and a desire for appreciation. Self-esteem, pride, conceit or selfishness.

Word terminals carry rounded hooks turning upward, to the left and inward,

Selfishness. Susceptible to flattery. Love of self. Inconsideration.

Exaggerated forms of flourishes, loops, bows, snail-shell curls, etc.,

All speak more or less emphatically of egotism, conceit, vanity, haughtiness, pretension, affectation, superciliousness, eccentricity, etc., etc.

CONCERNING THE CROSSING THE SMALL "T"

The crossing of the small "t" is one of the most important of graphological signs, because it is an unerring index to a person's temper and will power (or lack of it). Many people cross their "t's" in different ways in the same letter. Be careful to study the dominant qualifying and negative signs.

SIGN AND INDICATION:

T's crossed with a short dash,

Painstaking nature. Careful and exact.

T's crossed with a long dash,
Ardor, enterprise, vivacity and energy.

T's crossed with a downward stroke like a "flung lance,"
Positiveness, stubbornness. Such people have a way of asserting their opinions very decidedly at times.

T-crosses are made above top of stem,
Irritability. Temper. Such people like authority and are sometimes a little tyrannical.

T-crosses are curved or wavy,
Fun, wit, humor, repartee and sarcasm, satire, etc., if the writing is sharp.

T-crosses are placed low, just above the line,
Determination, firmness and resistance. Capacity for sustained effort.

T-crosses follow the stem of the t,
Energy and quick thought. Inquisitiveness, enthusiasm, etc.

T-crosses precede the stem of the t,
Introspection and reflection. Shows some disappointment.

T-crosses are shaded at end,
The kind of anger or temper that grows in strength.

T-crosses are shaded at beginning of the stroke,
Anger that bursts suddenly and loses force.

Small "t" is sometimes barred and at others left uncrossed,
Irresolution, a rather vacillating, indecisive nature. A postponer.

The bar takes the nature of a flourish,
Imagination, egotism, a bid for admiration, praise and compliment.

The bar is curved and placed over the vertical stroke,
Affectation, condescension, imagination and love of authority.

The bar is placed low down crossing tops of other letters,
A very hasty temper and strong will.

The bar is placed *very* low down,
Obedience, humbleness and resignation.

The bar is small and jerky and in upward direction,
Imitation, mimicry, vivacity, etc.

Bar turns *up* very much at its finish,
This in an indication of ill-will and malice, envy, etc.

T-crosses are long and pointed,
Anger, jealousy, resentment, meanness.

T-crosses are thick, firm, heavy, and club-like,
Selfishness and cruelty. Brutality, a lack of consideration for others. See how strong the sign is, before branding a writer as cruel or brutal.

T-crosses are short and arrow-like,

Quarrelsomeness and sarcasm. Domineering, satirical and hypercritical.

CONCERNING THE IMPORTANCE OF THE I AND J DOTS

An "i" or "j" dot is a very little thing, but they tell you whether a person is careful or careless, lively and enthusiastic, curious and inquisitive, reverent, cautious, reflective or one who concentrates and considers. Never omit these little indices in your diagnosis.

SIGN AND INDICATION:

When the i and j dots are left out entirely,
Either careless and indolent, or else have not time to insert them, in which case they must be lively and vivacious.

When the i and j dots are made like small dashes,
Energy, liveliness, quick thinker, enthusiastic, etc.

When the i and j dots are exactly over the letter,
Love of detail, minutiæ, careful and exact, precision, etc.

When the i and j dots are placed high in the air,
Interrogation, inquisitiveness, curiosity, ambition and enterprise.

When the dots are placed before the i or j,
Hesitation, caution, disappointment, introspection and consideration.

When the dots are placed after the i or j,
Mental activity, lively will, curiosity, energy and enthusiasm.

Well-rounded dots evenly made,
Carefulness, precision and prudence.

Very thick and heavy dots,
Material nature, fond of the good things of life.

When dots vary in emphasis,
Animation, variability of temperament.

When i dots are placed low down and directly over the letter,
Particularity and precision. Capacity for protracted study and concentration on some one particular line.

When i dots are wedge-shaped, thicker at top than at bottom,
Irritability, somewhat excitable and sarcastic tempera ment. Violence, etc.

When i dots are strongly emphasized,
Strong passions, temper, sometimes ungovernable nature, brutality, etc.

CONCERNING THE IMPORTANCE OF SIGNATURES

The most important bit of an individual's writing is his or her signature. You write your own name oftener than any other set of two or three words. Habit has a much stronger hold upon your writing in signing your name. It is not an easy matter to disguise or very materially alter your autograph on a moment's notice. Hence the value of a signature is evident. It is a little glimpse of the individual "off guard" so to speak. always obtain the signature of a writer to a specimen whenever it is possible to do so, as it will aid you beyond all else in weighing the evidence and arriving at the truth.

The following explanation of autographs or signatures and their graphological relation or significance are recorded partly from the author's own experience and observation covering a period of many years, and partly from the ideas of Albert

de Rochetal, the famous French expert on handwriting, embodied in an article appearing in the New York "World," a few of which are quoted by special permission.

SIGN AND INDICATION:

Signature without any flourish whatever,
Either its writer is a person of little intellectual culture or else a person of such high value that the name alone is sufficient to mark his personality.

Signature with great flourish, love-knot, tangle or waterspout under name,
Generally indicates great ability. Often combined with shrewdness and keenness of perception.

Signature carrying a vertical flourish,
Independence and strength of character. Such people care little for applause and work out their ideas in their own way.

Signature ascends or runs up hill,
Ambition and activity. Its owner has not yet attained the position to which he or she aspires.

Signature descends or runs down hill,
Sickness, discouragement, despondency, ill-health, gloomy, weakness and worry, melancholia and sometimes fatality.

Signature is followed by a sharp dot,
Pessimism, defiance and caution, perhaps a rather neurasthenic person.

Signature with t-crosses absent or light,
Weak will, easily influenced or led. Lack of firmness and determination.

Signature with heavy t-crosses,
Strong will power. Determined and persevering.

Signature with long light crosses to the t's,
In such people the will is more lively than powerful.

Signature with t-crosses on top of or above the t,
Authoritative, domineering and a more or less violent will.

Signature with t-crosses at a descending angle, like a flung lance,
Shows self-opinionated will. Positive, vehement and stubborn.

Signature with t-crosses recarved upon the letter,
Tenacious will and much perseverance. Such people want their "own way."

Signature with t-crosses forming an angle from the base of the letter,
Energy and headstrong will. Capacity for sustained work or effort.

Signature with t-cross stopping before it reaches the t,
Hesitation, caution, slow reflection, introspection.

Signature with t-cross placed after the t,
Initiative, ardor and energy. Speed, action going quicker than words.

Signature with straight or slightly curved line under name,
A desire to be appreciated, noticed and admired.

Signature with wavy bend in line under name,
Good appreciation of wit and humor. Sarcasm and satire if the writing is sharp and angular.

Signature with lines, flourishes and tangles above the name,
Imagination overdeveloped. Eccentricity, mental exaggeration and vanity.

Signature without dot at end of name,
Unsuspicious, perhaps a little too trustful of others.

CONCERNING FLOURISHES AND ORNAMENTATION

Considerable could be said regarding flourishes and ornamentation in writing. The more simple and plain the script, the more unassuming the nature. There are certain *peculiarities* in flourishes, however, that should receive attention and a little thought and consideration will serve to translate their meaning. Observe signatures particularly.

SIGN AND INDICATION:

Flourish looks like zig-zag illustration of lightning,
Mental and physical activity of a very pronounced character.

Elaborate flourish,
Vanity, ostentation and love of display.

Complicated flourishes,
Subtle nature, mistrust and cunning.

Composed of intertwined lines,
An intriguing personality.

A spiral or "cork-screw" flourish,
Finesse and clever diplomacy. Ability to manage affairs, etc.

Simple curved flourish beneath name, with two small dots or marks dividing the line,
A careful regard for detail and a love of finish, sense of proportion, balance, distance, etc.

When words are too frequently underlined,
Overdeveloped imagination and tendency to exaggerate. Want of deliberation. Lack of judgment.

If flourish habitually takes eccentric or outlandish form,
Shows marked individuality, and in some cases genius of some kind.

Flourish that clamps the name like jaws of a vise and closes around it,
Selfish and penurious nature. Impenetrability and excessive secrecy.

BOOK II

ONE HUNDRED PRACTICAL POINTERS ON PERSONALITY

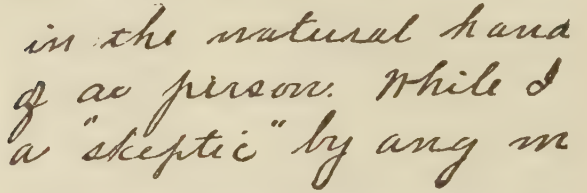
The hundred characteristics listed in the tabulation below constitute a complete "human keyboard" of human personality and character. Information may be instantly obtained upon any of them by finding the particular trait, and referring to it under its corresponding number. The matter is presented in such a way as to make this department automatically cross-indexing.

No.	Trait	No.	Trait	No.	Trait
1	Affection	34	Frankness	67	Originality
2	Ambition	35	Generosity	68	Patience
3	Anger	36	Gentleness	69	Penetration
4	Ardor	37	Grandeur	70	Perception
5	Artistic Taste	38	Honesty	71	Perseverance
6	Brutality	39	Hopefulness	72	Pride
7	Business Ability	40	Hypocrisy	73	Quick Thought
8	Calmness	41	Humor	74	Reason
9	Coarseness	42	Idealism	75	Refinement
10	Coldness	43	Independence	76	Reserve
11	Concentration	44	Imagination	77	Resistance
12	Caution	45	Indolence	78	Resourcefulness
13	Constructiveness	46	Initiative	79	Reverence
14	Courage	47	Intelligence	80	Sarcasm
15	Criticism	48	Impatience	81	Selfishness
16	Cunning	49	Intuition	82	Self-control
17	Curiosity	50	Jealousy	83	Scientific Tastes
18	Deceit	51	Judgment	84	Sensitiveness
19	Decision	52	Kindness	85	Sensuousness
20	Detail	53	Literary Ability	86	Simplicity
21	Despondency	54	Logic	87	Sincerity
22	Determination	55	Loyalty	88	Spirituality
23	Diplomacy	56	Lucidity of Mind	89	Tact
24	Dissimulation	57	Magnanimous	90	Temper
25	Economy	58	Material Tastes	91	Tenacity
26	Egotism	59	Memory	92	Tenderness
27	Elegance, Love of	60	Modesty	93	Thrift
28	Emotionality	61	Music	94	Truthfulness
29	Energy	62	Neatness	95	Untruthfulness
30	Extravagance	63	Nervousness	96	Vanity
31	Falsehood	64	Observation	97	Versatility
32	Finesse	65	Obstinacy	98	Vivacity
33	Flattery	66	Organization	99	Will
				100	Wit

1. AFFECTION

"Love is not one of the attributes of God, but the sum of them all."—*Rev. G. M. Gibbons.*

AFFECTION is an emotion of degrees, like envy or liveliness. Some people are more affectionate than others, because they have the power of loving more fully developed. Writing that slants midway between the perpendicular and the horizontal discloses a normal amount of affection. From this point (a slant of degrees), the more it leans toward the line of writing, the more sensitive, passionate, emotional and nervously sensitive will be the nature as a rule. The more upright and vertical the script the less the heart and emotions will influence and the more the mind will control. This applies, of course, to natural writing. Many students in schools and colleges where vertical writing is taught often cling to it until character development, circumstances, etc., force a change to the natural style.



This specimen of writing shows good affection in the slant of the script, which, as you see, leans at an angle of about 45 degrees. Notice how perfectly the slant of the looped letters in the different lines synchronize, telling of non-variability in affections and ideals. This is a nature that is faithful, sincere, loyal and steadfast. The writing is performed with good, even, rather firm pressure. Each word is clearly spaced and stands by itself, showing clearness of ideas. The small "o's," "a's," etc., are not quite closed at the top, disclosing a frank, open, truthful and sincere nature—nothing to conceal. Letters all of even height, "i's" carefully dotted and all the "t's" crossed bespeak a careful and painstaking nature, and much economy is also shown without miserliness. Perseverance is shown in the straight, even, progressive, level script. See also Nos. 15, 21, 34, 39, 52, 55, 68, 79, 87.

2. AMBITION

"Widely as we stretch our reverent conceptions, there is something ever beyond."—*A. Maclaren, D.D.*

AMBITION is a compound trait, a combination of energy, activity, desire and perseverance. You will find ambitious people mounting upward in the business and social worlds, hence it is but natural that their script should do likewise. Consequently, you will recognize ambition in the rather ascending direction of the lines of writing and sometimes of the individual words themselves. If there be good activity and energy, the writer's progress thru the world will be steadily ascending. Too much activity without proper energy will cause much enthusiasm and optimism, but will not permit the fruits of success to ripen sufficiently before trying to gather them, while those with more energy than activity will achieve more slowly, tho more surely.

The specimen shows a proper ambition, reflected

in the rather uphill trend of the words and lines of writing. It is a thoughtful nature that plans and reasons, and is pretty sure of new ground before venturing upon it. See with what firmness the ink was applied to the paper, and the even, regular, firm pressure of the pen. Particularity and preciseness are shown in the dots to the "i's," a clear mind, and enough dissimilation and mild sort of cunning to make for caution and the ability to take care of personal interests are shown, while at the same time the amount of affection and sympathy will temper all business transactions with fairness and justice. Good organic quality is shown in the skeleton outlines "g's" and "f's," a nature that, while truthful, is also discreet, self-contained, and one who will not prematurely disclose information or plans. See also Nos. 38, 43, 46, 54, 60, 73, 78, 87, 99.

3. ANGER

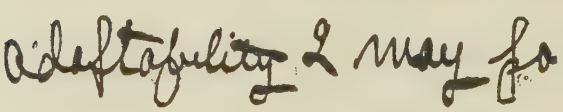
"Anger manages everything badly."—*Stadius.*

COMMON sense should guide you in determining the degree of anger. It will be found in the way the "t" is crossed, sharpness and rapidity of the writing, and in the way the last strokes to words are made. A high bar to the "t" tells of irritability, if quickly made; if heavy and deliberately placed, it shows a rather domineering and perhaps unfeeling nature,

inclined to domineer, a slow anger that lasts. If the bar is thick, there is more or less brutality, and perhaps such writers will be sulky at times and inclined to cherish resentment, particularly if the writing is "sensitive."

Here is a specimen of anger showing considerable brutality and violence. See the quick, impulsive bars to the "t's" and the endings how they are made. They tell of impulsiveness and lack of self-control, a viciousness that it is always well to be able to recognize and watch for.

Here is another example of anger of a rather spontaneous sort, an anger that is rather impersonal, which

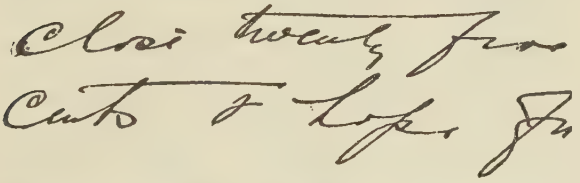


would include every one in the office within its scope when anything went wrong. There is great impatience and activity expressed here, and considerable egotism in the exaggerated form taken by the small "e's." Also do not fail to observe the rather serpentine nature of the script, which tells of great adroitness in emergencies, diplomacy and considerable cunning, finesse, etc. See also Nos. 6, 22, 27, 33, 46, 47, 65.

4. ARDOR

"It is a very waste of life to be, and not to do."—*M. Tupper.*

ARDOR is another form of energy, in its lighter and more active sense. It is enthusiasm somewhat exaggerated, and will be found in the long flyaway crosses to the "t's," often in an

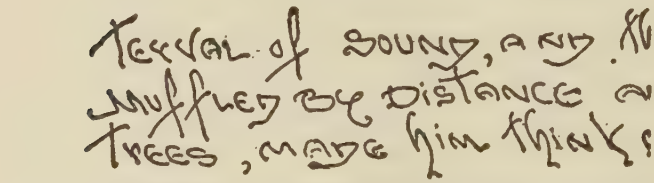


ascending direction. Such people throw themselves in whatever the moment brings, and there is always an innate desire to please and to deserve the commendation of others. Soaring terminals that shoot upward above the line of writing in an advancing direction are another confirmation of personal buoyancy, as is also a well-defined "go" to the writing.

Note the long, finely-drawn willowy bars to the "t's" if you can really call them bars. In the letter itself, the long bar to the "t" often constitutes the first stroke to the following word, and the connection is easily, quickly and gracefully made, denoting good ability to construct and much dexterity of mind and body. See how much "go" there is to the writing, and what sympathy and "feeling" is also expressed in this interesting script. Talent, culture, refinement and great delicacy of feeling are all pronounced characteristics plainly revealed. A clear, pliable, nimble and resourceful mind, with excellent literary instincts, perception, penetration and high ideals are also some other traits shown in the small, observant writing, looped top of the small "d" and the clear spacing of the lines of writing, words and letters. Good imagination and mental resourcefulness are combined with ardor, to give this writer many graces of mind and a keen, versatile, perceptive intelligence. See also Nos. 39, 60, 73.

5. ARTISTIC TASTE

"Every Artist dips his brush in his own soul, and paints his own picture into his nature."—*Henry Ward Beecher.*



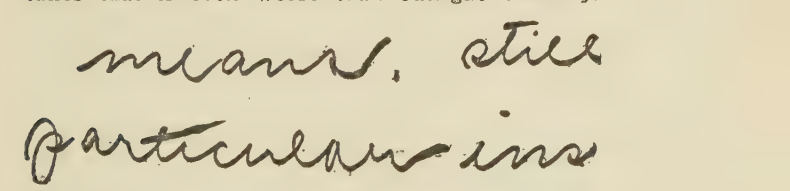
LOOK for the type forms of capital letters and expect to find elegance, grace and refinement in the writing as well. Clearness, ease and simplicity in making capital letters always indicate artistic taste, poetic feeling, etc. True, these writers may not be able to paint a picture or compose a piece of music, but there is always latent talent for criticism or, at the least, for appreciation of things artistic, in whatever guise they present themselves, in the natures of such writers.

This is an interesting specimen because it discloses much ability to create and design. Poetic instinct is also strongly present, even tho to feel poetic fervor one does not necessarily have to make rhymes. The decorative sense is strongly developed here; a love of appearance, proportion, balance, embellishment and especially of "finish" are all clearly shown in this interesting specimen. There is also originality, much intuition and considerable inventive instinct, with power of construction. This writer ought to find illustrating and designing a pleasant and profitable occupation, which would give full sway to her inventive and constructive abilities. See also Nos. 43, 46, 67.

6. BRUTALITY

"We cloak our sins from ourselves with many wrappings."—*A. Maclaren, D.D.*

WHAT are the elements or emotions upon which brutality grows? Coarseness and inconsideration, of course, coupled with uncontrolled anger and you may also expect to find considerable violence expressed at times. There is no sentiment in such natures, so the script will be upstanding mostly, and may even lean backward. Usually you will find a rather thick, sensual writing, lacking in grace or elegance, and an absence of refinement. Of course, there will be impulse to it, and the t-dashes and most left-to-right-strokes will be thick and clublike, sometimes pointed and struck downward and to the right, and generally close to the top of the stem, or perhaps flying above it. There is an entire absence of cultivation and self-control in such natures. There is also a sort of refined cruelty you come across at times that is even worse than outright brutality.



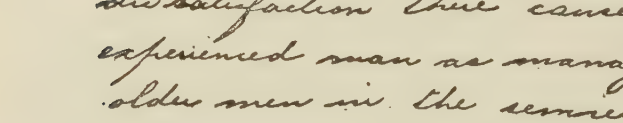
This specimen reflects a lack of consideration for others, in the rather vertical style of the writing, and, of course, you cannot fail to observe the very clublike endings of many words, and the thick smashing crosses to the "t's." Violence is also present in the flung-lance terminations of word-endings, an uncontrollable impulse to "crush," that might lead such writers into sudden acts of physical violence that would be most regrettable. It is always best to be on the watch with people who write in this manner, as they become blinded at times in a furious passion that sweeps all before them. See also Nos. 3, 22, 33, 65.

7. BUSINESS ABILITY

"The rust of business is sometimes polished off in camp, but never in a court."—*La Rochefoucald.*

METHOD and orderliness, perception and economy are the concomitants of all good business hands. The loops of the "y's" and "g's" should reach far below the line of writing, but should not run in thru the next line below. Caution will also be present in the careful dotting of the "i's" and the crossing of the "t's." Punctuation marks will be properly inserted, and the script will often be freely sprinkled with abbreviations and figures. The less slant there is in the writing the more the mind will rule, and the more slant there is the more sympathetic and "feeling" will be the instincts.

This writer has a fine business sense, wonderful power of organization, and natural aptitude for systematizing and accounting. Honesty and loyalty are strongly marked, together with much observation and ability to concentrate. Is self-contained and will not talk to strangers about the details of his business. Is careful, faithful and very logical, and you will find a keen sense of fun, wit and humor in the "comma-dots" to some of the "i's" flying high in the air. He is over-sympathetic, however, and



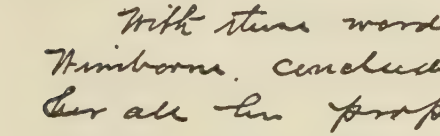
finds it hard to discharge an employe or cut down his salary, tho in other respects there is good economy and a fine equipoise between material and spiritual things. See also Nos. 20, 41, 47, 51, 78, 94, 99.

8. CALMNESS

"Man's greatest strength is shown in standing still."—*Edward Young.*

THIS trait is one of the most easily recognized characteristics. Calm people are unruffled and have such good control over themselves that they do not give way easily to emotion or excitement. Absence of impatience, temper and impulse argues a calm, self-possessed nature, and this is evidenced by even height of the small letters and in unhurried, rather leisurely writing. The script will have a solid, compact, plain, calm and dispassionate appearance. If the writer is excessively calm, however, it bespeaks a certain kind of either mental sluggishness or physical indolence.

This specimen is an excellent example of good self-control and a generally calm nature, tho there

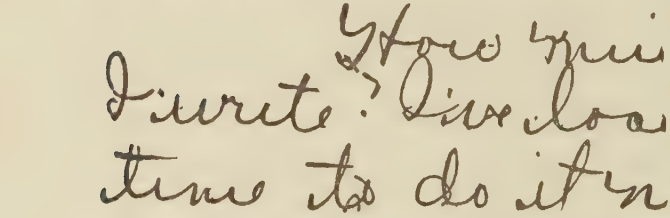


is some indication of flashes of occasional temper in the bars to the "t's," which would assert itself vehemently in a righteous cause. This is the product of an exceedingly clever and lucid mind, and note the good powers of organization in the equal balance maintained in the loops to looped letters both above and below the line. Good affection and sympathy are also here, and the firm pressure upon the pen-point shows diligence, energy and capacity for sustained effort. Excellent business judgment is revealed, together with method, carefulness and precision. See also Nos. 14, 36, 42, 55, 59, 66, 72, 82.

9. COARSENESS

"Meddle with dirt and some of it will stick to you."—*Thomas Fuller.*

THIS is a characteristic that does not require much explanation. Coarse and vulgar minds are reflected in coarse and vulgar writing that is ungraceful, dirty and smeary at times, and frequently carrying large initial hooks, showing an abnormally developed material side, the love of eating and drinking. The script will show that the pen has been pressed down in places so that the lines are shaded, and this shading will mostly be on the down strokes. Such natures are not in harmony with the spiritual and elegant impulses; hence there is much inharmony and ungainliness in the



script. Usually the writing is vertical, or nearly so, when the grosser nature is given to eating and drinking and carelessness in appearance or expression of ideas. If the writing leans a good deal, however, then such writers are verbally vulgar and disclose in their conversation the utterances of an unclean mind.

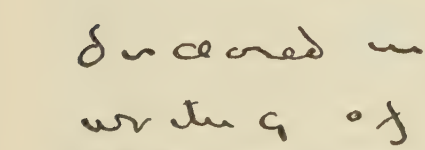
See how inharmonious this writing is, and do not overlook the large initial hooks that begin many of the words. There is much appetite for those things that appeal to the palate, together with a coarse-grained nature that cannot be mistaken in the ugliness of this large, weak, indolent, self-loving script. Here you also have the shaded portions of down strokes, upright writing and dirty, muddy and feather-edge writing, lack of taste and mediocre mind. Selfishness, poor taste, bad judgment and temper are very marked. See also Nos. 6, 18, 26, 33, 95, 96.

10. COLDNESS

"'As you like' is a bad finger-post."—*George Eliot.*

YOU should have no trouble in recognizing a cool and indifferent nature, which has already been referred to several times. The more upright or vertical the writing (unless it is a style assumed for business reasons, such as librarians, telegraphers and some accountants employ, for instance), the less the heart will rule and the more the mind controls. Particularly is this true if the terminals are chopped off short and the words grow smaller toward the end, dwindling away, as it were, in some cases to a wavy line. Sometimes the writing may even lean backward.

This specimen is a very clear example of a cool and indifferent nature. See how upright the words are, some of the letters even falling over backward. You will not find any long, sweeping, flowing, progressive terminals to denote a generous nature. Letters also diminish in size toward their endings, and there is a great deal of

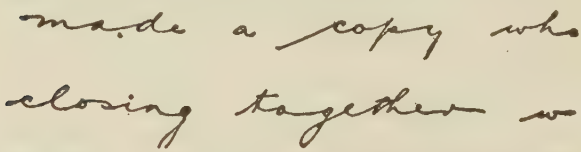


finesse, with a touch of cunning, which, however, is used mostly in a defensive way. A great deal of imagination, intuition and great clearness of ideas are expressed in this interesting script, together with good business ability, facility of movement, mental activity, dexterity and good humor, comprehension of human nature and fine organic quality. Originality, organization and a fondness for those things that appeal to the touch and taste are also among some of the other signs disclosed in this interesting script, which is well worth study. It is selfishly economical, and talkative, with some disappointment expressed in the t-cross, together with occasional dead spots in the ideality in the very small loops above the line in certain words. See also Nos. 17, 18, 24, 30, 45, 59, 62, 65.

11. CONCENTRATION

"The ingot in the crucible of endeavor."—*D. B. Lucas.*

THIS is the ability to hold the mind to one thing, one subject or one problem, to the exclusion of other things. Concentration is "fixed attention" fastened upon one idea. Consequently, you may expect to find a set and "solid" appearance to the writing, words and lines well spaced, showing a clearness of thought. Each word frequently appears as tho it was "running up hill," and the words may either be written solid, and some of them connected, showing continuity of



thought, or they may be separated by lifting the pen in writing them. The slant to letters will be non-variable and in perfect consonance. Writing will be applied firmly, with neither undue haste nor hesitancy. The "t's" will all be carefully crossed, and the "i-dots" will be located low down in most cases, directly over the letter, or nearly so, and made perfectly round, as tho set there with premeditation. These little dots to the "i's" are confirmatory signs, and are important in recognizing the amount of concentration your new correspondent is capable of.

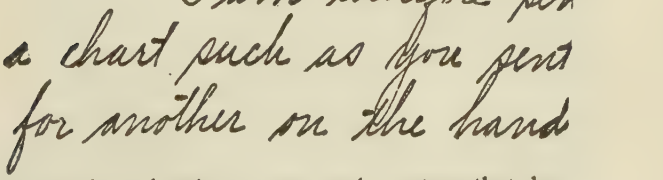
All of the above described signs are clearly visible in this excellent illustration. The writer of this script is able to exclude all extraneous matters that do not apply directly upon the matter in hand. The writng is firm, ascending words showing consideration and thoughtfulness, and a mind that is clear, showing lucidity of ideas, continuity of thought and good powers of reason and logic, business sense and some executive ability. The slant is non-variable, i's dotted low down, and a general firmness and stability about the writing also shows a mind that is persistent in pursuing an idea or a thought to its ultimate conclusion. See also Nos. 14, 46, 54, 70, 91.

12. CAUTION

"Early and provident fear is the mother of safety."—*Burke.*

THIS is a trait easily uncovered. There is a tendency to put the periods after abbreviations, commas and semicolons just where they should be, and other punctuation marks are generally carefully and correctly inserted. Sometimes you will find that a line of writing has been carefully filled out even with the margin on the right-hand side, by a dash, as if placed there to prevent the possible insertion of a word or numeral which might change the meaning of the sentence. The "t-crosses" frequently stop before reaching the stem of the "t." Sometimes the pen has been held for an instant to the paper after completing the last stroke of words, making a sort of period at end of last stroke, but not separated from it. Then if there is a period carefully inserted after the name, you may be quite safe in assuming that nature has not neglected the writer's bump of caution.

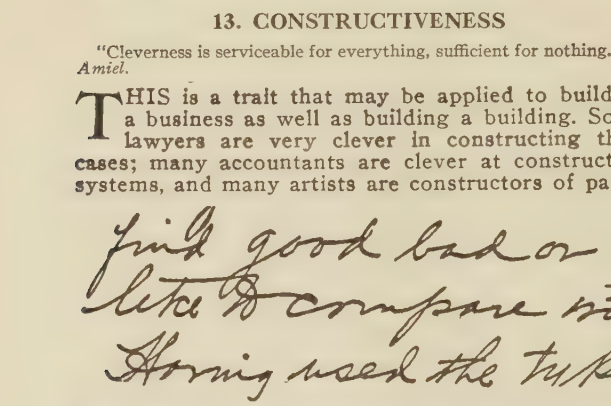
I have selected this specimen for illustration mostly on account of the peculiar manner of making the "t-crosses." They show some disappointment, also an introspective and careful nature, hesitancy, a fear of "making mistakes," and such writers are generally members of the tribe of those who "look before they leap." The writing, too, is rather pressed together, showing reserve and a nature that does not confide too easily in others. Altogether this is an excellent example of the particular trait we are discussing. See also Nos. 17, 59, 69, 76, 85.



13. CONSTRUCTIVENESS

"Cleverness is serviceable for everything, sufficient for nothing."—*Amiel.*

THIS is a trait that may be applied to building a business as well as building a building. Some lawyers are very clever in constructing their cases; many accountants are clever at constructing systems, and many artists are constructors of paint-



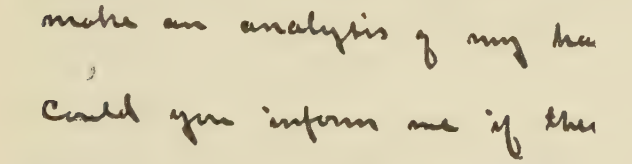
ings, statuary, etc.; composers can construct musical harmonies, machinists construct a host of things, and so on down the line. How, then, are we to tell what powers of construction or combination the new correspondent possesses? By the way he makes and combines the difficult or unusual elements of writing. Sometimes a dot to an "i" serves as dot, "t"-cross and first stroke to the following word. Sometimes a man will write the middle initial of his name first, then the first part and then the surname without lifting the pen, combining and constructing the autograph in a most unusual and clever manner.

Being able to present only one illustration in these "Practical Pointers on Personality," this one is chosen as presenting clearly some of the pen combinations that make for good constructive ability. With what has already been said above, there should be no difficulty in recognizing the earmarks of "construction" in the handwriting of your new correspondent, if you look for them in even a casual manner. Intelligence, of course, is to be expected, and if there is both intuition and logic in the mind values, the amount of inventiveness and constructiveness will be greatly increased. See also Nos. 46, 53, 89, 97.

14. COURAGE

"Courage is the footstool of the Virtues, upon which they stand."—*Stevenson.*

WILL and self-control should be clearly evidenced in the writing of courageous people. Firmness in the good pen pressure, resistance in the rather pointed, "sharp" script, many of the final "y's" and "g's" being broken off in a straight, inflexible, vertical line. Looped letters above and below will be about the same length, and, of course, a clear and lucid mind that is in possession of all its faculties at all times will be reflected in words standing out by themselves, it being possible to cut



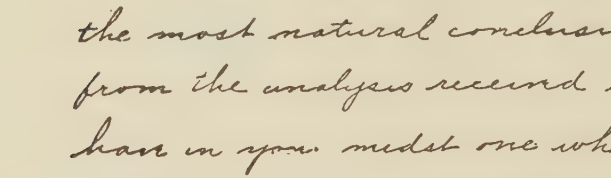
out each individual word or line of writing without interfering with any other portion of the script. The writing may be either slanting or upright, and may even lean backward a bit, as in the illustration herewith. This particular bit of writing shows more self-control than would be the case if it had more slant to it. It is clear, self-contained, clean-cut, firm and determined.

This writer would weigh the chances impartially. He would not take foolhardy risks, but neither would he be afraid in the face of real personal danger or in financial difficulties, or in the combats of modern business. He is frank, open and candid—note the open "o's" and "a's"—with much observation and power for quick precision and analysis. Intelligence, concentration, perception, intellectuality, good judgment, with power to lead and organize, are shown in this interesting script. The lack of "affection" is more assumed than real in this case. See also Nos. 43, 46, 47, 60, 66, 77, 83.

15. CRITICISM

"A wise skepticism is the first attribute of a good critic."—*Lowell.*

TO BE a good critic one must have powers of observation, logic and a clear, lucid mind, reflecting a clearness of ideas, and instinct for weighing, comparing and for analysis. A spirit of criticism is shown in small, well-molded writing, with looped letters above and below the line, rather than shorter than they ought to be. If the letters



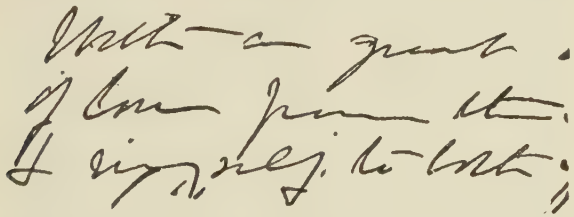
in words are separated or the words broken in two or more pieces, there is some intuition to sharpen the reason and perception in criticizing; if the writing slants, the criticism will be emphatic; if upright, it will be cold-blooded, impartial and sweeping. Remember that "criticism" and "fault-finding" are not the same thing. They may be forty-second cousins, but are not closely related.

This small, "elegant," sincere and generous hand will reflect a kindred spirit in any criticism that this writer offers. Much ability to observe and analyze is shown in this small, well-formed script, a cultured, well-ordered and intelligent mind that has excellent power of reason and deduction. Of course, you have no doubt already told yourself that this writer would be very conscientious and sympathetic in her expressoin of ideas, truthful, frank and candid. Her opinions would be particularly helpful and valuable in matters religious or having anything to do with the moral code of humanity. High ideals, simply expressed in word and action, friendliness and "fellow-feeling" are shown, together with much liveliness and vivacity that at times approaches a mild coquettishness, are some of the other interesting signs disclosed in this script. See also Nos. 43, 46, 53, 64, 70, 83, 89.

16. CUNNING

"The sure way to be cheated is to fancy ourselves more cunning than others."—*La Rochefoucauld.*

A CUNNING person is dissimulative, reserved, careful and secretive—or tries to be. One of the principal signs of the cunning and dissimulative person is the unmistakable "wedge-shape" form many of the letters assume. They become smaller at the end than they were at the beginning. The writing dwindles away at the ends or terminations of words, sometimes assuming an indistinguishable, wavy "wiggle," like a snake's track, whose meaning must be frequently guessed at. Such hands are full of cunning and deceit. You must watch out for the o's and a's and be doubly on the watch-out if they are left open at the bottom.

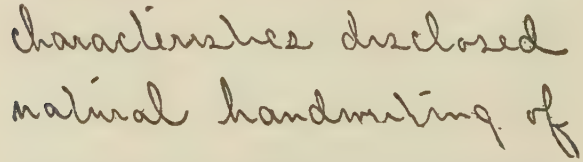


Here you have a very good example of a dissimulative and cunning nature. But the o's and the a's are open at the top, which denote a very talkative person —one who can pour forth a great deal of language and yet say nothing. It is the kind of cunning that is capable of using conversation to divert attention from unpleasant or embarrassing things. It also bespeaks a mild sort of hypocrisy that is all right if not carried too far. Great imagination, mental activity, clearness of ideas, logic, resistance and impatience are also revealed in this very interesting script. The wavy t-dashes in this specimen give him love of fun and humor, and with the imagination and capacity for quick thinking, this writer shows a good deal of cleverness in the mental thrust and parry of repartee. See also Nos. 18, 24, 32, 40, 95.

17. CURIOSITY

"Curiosity is lying in wait for every secret."—*Emerson.*

FIRST look at the dots over the "i's" and "j's" and if they fly high in the air you may be sure that the writer is curious. The same applies to the t-bars, particularly when they are short —merely little dashes as sometimes is the case, and when they seem to be flying away from the letters they should cling to. If the writer shows cunning or dissimulation, you may expect such writers to display too much interest in other people's business and in affairs that do not concern them. This is the overdeveloped style of "curiosity" that makes for inquisitiveness. Where the "o's" and "a's" are open at the top, or lightly closed, with signs of observation and a lively intelligence, then you have the kind of "curiosity" that is wholesome, spontaneous and natural. Such folks will find out what it is that is attracting so much attention, or causing a peculiar noise, and having satisfied their curiosity, will pass on. Notice how high in the "air" these dots and dashes are placed, and see, too, how unfeeling is the writing. There is also just a touch of cunning shown at times. All this when properly fabricated gives the kind of curiosity that might open a wallet that some one had accidently left behind, but would not go so far as to master its contents. There is also much of the eternal "why" reflected in this script; a natural desire to know, see, comprehend and understand.

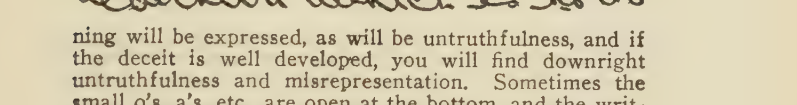


Here we have caution, a wary, mental alertness ready to defend self at the first sign of danger, and they carry also a suggestion of disappointment and ambition which has either been thwarted or else checked for the time being. See also Nos. 28, 41, 60.

18. DECEIT

"O what a tangled web we weave
When first we practice to deceive."—*Scott.*

YOU may expect to see signs exactly oposite to frankness and candor in the writing of deceitful persons. There is a natural impulse to conceal thought which is reflected in "concealed" writing. You have to study it at times to achieve the meaning. Cun-

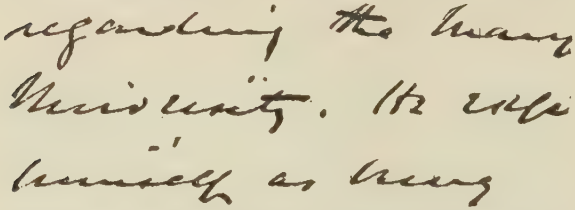


ning will be expressed, as will be untruthfulness, and if the deceit is well developed, you will find downright untruthfulness and misrepresentation. Sometimes the small o's, a's, etc., are open at the bottom, and the writing is tortuous, undulating and constantly changing in direction. Writing is generally vertical or may lean backward, and if the o's, a's, etc., are closed and tied tight in a little, hard pen-knot, you will probably discover in time that your new correspondent might even lie and swear to it. You should be very careful, however, especially in the beginning, how you accuse any one of falsehood and deception. Procure the writing of some one you know is deceitful, and then study it closely, putting a magnifying glass over it to bring out all the obscure parts for careful and minute study. This is a good example of an evasive and rather deceitful person. There is "fear of being found out" in the "dot-dashes," which you will observe are placed low down on the line of writing itself. There is nothing direct, purposeful and straightforward in this wandering script, and there is real difficulty in making out some of the words. Secrecy, cunning and some untruthfulness are shown in this writing. It is the obscurity of deliberation, too, not the illegibility of quick thinking and mental activity. Considerable selfishness is also shown, and an unfeeling nature that will not hesitate to take a legitimate advantage. The trouble with this script, from a graphological standpoint, is its general weakness and lack of "character." See also Nos. 16, 23, 31, 32, 40, 95, 96.

19. DECISION

"Facility of action comes from habit."—*J. G. Holland.*

PEOPLE of decision are people of "action." They must have the assurance that intelligence, determination and perception give, so you must expect to find all four of these indices to decision well developed. You will find directness, and nothing that will hamper the movement of the pen in expressing ideas. Words are frequently begun with letters having the



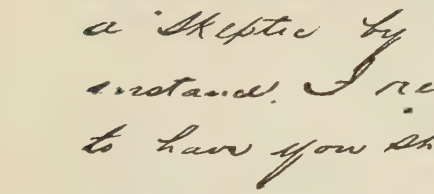
first stroke missing. Bows to y's and g's and j's, as well as the looped letters above the line of writing, will be merely straight strokes, mostly made downward. A goodly leaven of intuition should also be present in persons who have to render quick and accurate decisions. If there is sensitiveness, too, this aids the judgment. Activity will reveal itself in sharp, angular writing. Finding all these signs well marked in a specimen, you may safely ascribe decision to such writers. Quickly and easily made abbreviations are also generally found in the writing of decision.

This specimen is an excellent example of the writing of one possessing quick and accurate decision. There is no uncertainty. A willingness to meet and assume responsibility is shown, coupled with good judgment, which is also necessary to decide quickly and without error. Activity, intelligence, firmness, will, sympathy, affection, resistance, independence of thought and action, intuition, will, logic and perception are all well represented in this interesting bit of writing. See also Nos. 14, 29, 46, 47, 56, 71, 78, 99.

20. DETAIL

"What is worth doing at all, is worth doing well."—*Chesterfield.*

THIS trait is easily recognized from the very completeness of the writing. All the "i's" will be painfully and exactly dotted; all the "t's" crossed with a line divided exactly in half by the stem of the letter, placed exactly just where it should be, and all quotation and punctuation marks will be accurately and carefully inserted. Abbreviations will not show so frequently, and you will



not find much excitement or "go" in the script, but plenty of perseverance in level lines of writing, set firmly down, as tho they were balanced on a straight-edge. It may even look a little "brittle," as tho a slight tap might break it in half. Love of detail will sometimes cause the writer to underline a word in the address, and in addressing an envelope—Mr. John Doe, 16 W. 125th St., New York City—this love of detail will produce an address something like this: Mr. John Doe, Number sixteen, West One Hundred and Twenty-fifth Street, Harlem, New York City, N. Y. In acute attacks of "minutiae" you will possibly find U. S. A. added.

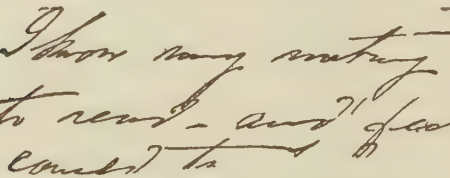
The writer of the above specimen is very careful and one of the "most conscientiously conscientious" men his business associates have ever known. He is a stickler for detail, but is by no means an extremist when it comes to minutiae. He is careful, honest, sincere, particular, painstaking and one who pays good attention to detail, as you can readily tell from a moment's study of this interesting script. See also Nos. 46, 47, 53, 64, 70, 83, 87, 94.

21. DESPONDENCY

"Melancholy is the pleasure of being sad."—*Victor Hugo.*

THERE is a lack of buoyancy to the feelings of sufferers from discouragement and melancholy. They are "pressed down" with troubles and anxieties, real or imaginary. Consequently, it is natural that their lines of writing should take a down-hill course in keeping with their feelings. Sometimes down-hill writing is a sign of approaching ill health. Occasionally, it is a reflection of bereavement, physical, mental or material stress. They feel "blue" and listless, and the weight on the mind drags down the penpoint. Ambition is frequently at the ebb, too, in such conditions, and during such times is either disregarded or suspended. If the lines of writing and the words themselves both run down-hill, then you have a nature that is striving against the discouragement.

This is an excellent example of a courageous nature fighting against despondency and discouragement. The lines descend, it is true, but so also do the words, which, with the amount of activity and "verve" shown in the script, tenacity in the little, fine fish-hooks attached to the beginning and final points of so many left-to-right strokes, all bespeak a na-

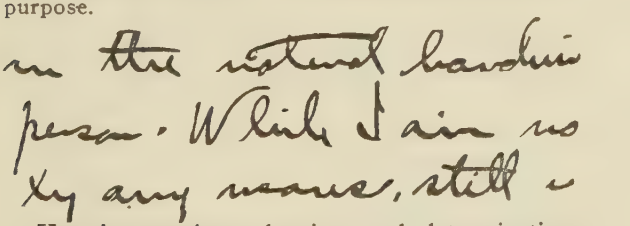


ture that will not give up in spite of many depressing handicaps. See how sensitive this writing is; how it leans toward the basis line, and the light, tender pressure, fine pen used, and delicacy of touch, all bespeak a refined, cultured and dainty nature, to whom coarseness or the inconsideration of others is very hard to bear. See also Nos. 11, 44, 46, 60, 85, 93.

22. DETERMINATION

"Confidence never smiles again upon the man, big or little, who has been beaten at all points."—*Thomas T. Watson.*

ENERGY, activity, firmness and resistance, when properly balanced and directed by the intelligence, give a person good determination. These four elements also form the skeleton and superstructure of the will. You may have much determination without much judgment to direct it, in which event you are headstrong, stubborn and obstinate. The higher the intelligence the more ably will these elements be controlled, developed or restrained, and the more effective will be your will and the more efficient your determination. You must therefore expect to find the ink applied with firmness, many heavy left-to-right strokes, some of them with hooks applied, denoting tenacity, the ability to hang on to an idea or a purpose till it is accomplished. The script will also be sharper than the average, "more angular than round" and there will be plenty of activity evidenced behind the determination and force to give sustaining power and purpose.



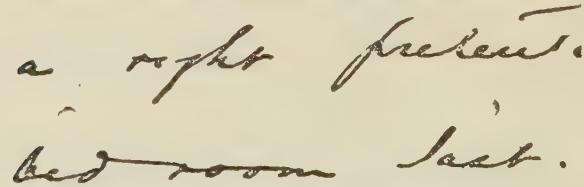
Here is a specimen showing much determination, with a little too much activity in it. Impatience and temper are too strong. The will should restrain the mental and physical agility, which will equalize and govern the power to accomplish. There is plenty of resistance, as you can see, in the sharp writing; firmness in the strong, rather thick writing and tenacity in the initial and final hooks to the t-crosses. See also Nos. 29, 38, 46, 47, 55, 71, 77, 99.

23. DIPLOMACY

"Men, like bullets, go farthest when they are smoothest."—*Richter.*

THIS is a composite trait. You must expect to find some cunning and dissimulation, or at least a willingness to imply deceit, in the nature of a diplomat. The ability to ascertain the ideas, plans and purposes of others without in turn disclosing what is passing in your own mind, or "giving away your hand." The words will be seen to dwindle in size, being smaller at the end than at the beginning; the o's and a's and other similar letters will be closed at the top, denoting discretion, or even tied in a little hard knot, telling of impenetrability and secrecy, and frequently there will be an undulating, wavy direction to the lines of writing. If the words are written solid the diplomacy will be more premeditated and deliberate than if intuition is present, which will express itself more spontaneously and come nearer resembling tactfulness than real diplomacy.

The writing shows both diplomacy and tactfulness. It is both logical and intuitive, and the sympathetic, frank, open and candid nature of the script would cause this writer to be cautious and careful in dealing with strangers and give ability to take care of self. Intelligence, perception and good judg-

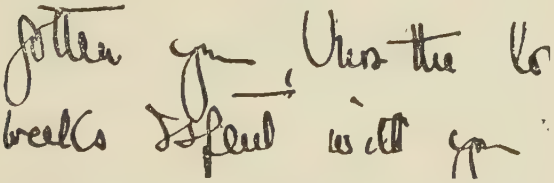


ment are present, together with fine organic quality, clearness of ideas and mental resourcefulness, benevolence and fellow-feeling, discretion, honesty, modesty, idealism and a fondness for outdoor exercises or sports. Note the imagination in the obstacles in the down-hill direction of the words and lines. See also Nos. 12, 16, 18, 24, 31, 32, 40, 89, 95.

24. DISSIMULATION

"Nothing gives such a blow to friendship as detecting another in an untruth. It strikes at the root of our confidence ever after."—*Hazlitt.*

THIS is "diplomacy" overdeveloped. The sign of secrecy and cunning will be accentuated. Certain words or letters in them will dwindle very abruptly in size and vanish into an indistinguishable mark or line. The writing will be deliberate, performed without haste, and yet it will appear obscure and be hard to read in places. The undulating lines will be accentuated, and the script will generally be vertical or nearly so, though this is not always the case. Talkativeness will be offset by caution and a noncommittal attitude; writing sometimes pressed rather close together, showing reserve and exclusiveness, and the signs of



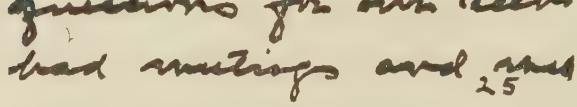
evasion and untruthfulness will be more marked. In connection with this subject refer to what has already been said under "Cunning," "Deceit" and "Diplomacy."

You cannot fail to uncover the well-developed characteristics of dissimulation in this interesting specimen. Note the wedge-shaped words and in some cases the wedge-shaped letters in the words themselves. Some of the o's and a's are open at the top, and some of them are not only closed, but tied shut in little, hard knots, and some of them are entirely blind. There is deliberation in the manner of writing, making for some indolence. There is much pretension at times present in this "formal" script and flattery in the large bows to some of the y's. Selfishness is also very pronounced; a lack of resistance and an ordinary mind reflecting average intellectuality, without much resourcefulness or initiative. The amount of selfishness and imagination will make this writer very envious of others. See also Nos. 16, 18, 23, 31, 32, 40, 81, 95.

25. ECONOMY

"A creative economy is the fuel of magnificence."—*Emerson.*

AVARICE is thrift gone to seed. Thrift is economy overdeveloped. Economy is general carefulness and freedom from waste or extravagence. Well-balanced economy is always a virtue—and an asset. The margins will be narrow, and on the right-hand side you may find some words bent around in order to get them in on that line. The words will be set rather close to one another, likewise the lines of writing. There will be no long, flowing terminals, flourishes, wide white spaces, and the writing will be moderate size, frequently without first or last strokes to beginnings and endings of words. Sometimes the letter ends right above the white line, where it began, as though the impulse to fill all the white space with words could not be resisted. There is economy evident in the use of paper, placing of words and lines and sometimes in the careful and unostentatious use of ink. The ability to utilize time, materials and resources to the best advantage is another definition for "Economy." Such people arrange their letters well, and indicate that they can make both ends meet.

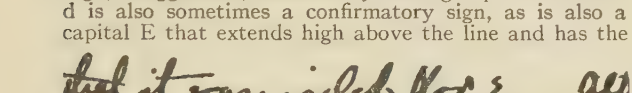


The person who wrote the above lines is a very economical but not a stingy person. Will spend for good quality materials rather than for poor, inferior goods. Will be careful in planning not to order too much nor too little and will use much ingenuity in putting to good service all left-over scraps. There are no flourishes or embellishments in this writing; there are short terminals, but there is no miserliness because no ink has been spared, and because there are good spaces between the words and between the lines of writing. Good intelligence and organic quality are shown, together with a logical argumentative mind, determination, obstinacy, caution, good strong will, versatility and fine musical abilities. See also Nos. 7, 15, 46, 47, 75, 93.

26. EGOTISM

"Really intelligent people have too much common sense to become conceited."—*D. B. Lucas.*

THERE is an exaggerated sense of "self-importance" in conceited folks that makes them sometimes a bit contemptuous of others. They look down on others as inferior and beneath notice. So it is natural that certain parts of their script shall look down in hauteur upon other letters. This is particularly true of the small e. You will almost always find it taller and more pretentious than it ought to be, and with upright writing containing many signs of selfishness you can put such writers in the category of insufferable cads. A high, exaggerated, backwardly curling top to the small d is also sometimes a confirmatory sign, as is also a capital E that extends high above the line and has the



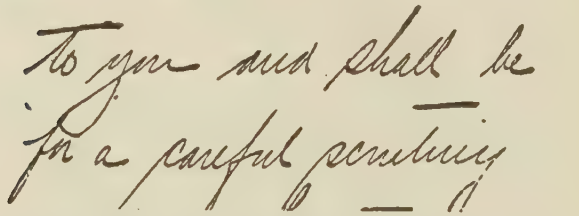
second loop or curve, which should be round and full, somewhat flattened, or if the end curls around and around within itself like a snail shell. You will find the exaggerated e particularly noticeable in the word "me." There will also be many capital "I's."

This illustration is a fine sample of a conceited, pretentious, self-sufficient, inconsiderate and selfish nature. You cannot help but observe how much larger the small e's are than they should be and how they look down on the other parts of the writing with an air of "possession." Do not neglect to observe the in-curling selfish terminals to many words and the unfeeling nature of the script. There is no generosity present, except to "self." This writing shows narrow-mindedness, self-indulgence, lack of resistance, purpose and will. Although there is considerable determination and obstinacy here, it is not properly directed or controlled by the intelligence. There is also a tendency to argue and even quarrel at times, and much fondness for eating and drinking, perhaps, and the material things of life. See also Nos. 9, 30, 48, 65, 72, 81, 96.

27. ELEGANCE

"Culture is—a study of perfection."—*Matthew Arnold.*

A LOVE of elegance is a love of luxury in its refined and cultured sense. It is reflected in rather large writing that is neither too round nor too sharp, and which has the looped letters both above and below the line well-developed. The shading will be found to be heavier in the left-to-right strokes than in the up-and-down ones. There will be much natural pride and considerable delicacy of pen-pressure with moderately wide bows to the "g's" and "y's." Good affection will be present, and the writing will have a rather "noble" appearance, reflecting grandeur without ostentation. There may be hooks added to the initial and final strokes, but they will not be so large and heavy as those disclosing a material or sensual nature. The writings will be clean cut, free from ragged edges and smears, well spaced as to both words and lines.



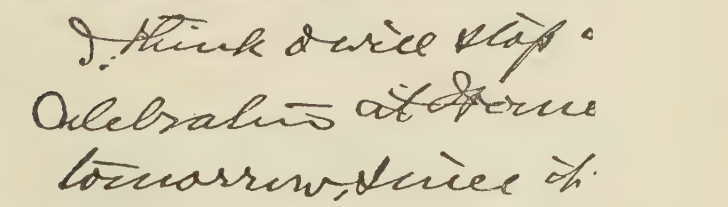
This script shows a nature that is cultivated, and refined, free from coarseness or vulgarity. Note the generous loops to letters above and below, the idealism, and lofty feeling they show, and the "aristocratic" appearance of this script all show a love of elegance and luxuries that are refined. The high, quick strong heavy bars to the "t's" also show a good deal of temper, due to nervousness, and a nature that is not averse to authority, and is able to issue orders and cause them to be obeyed. It also shows insistence upon precedent, forms and ceremony and established rules or customs. See also Nos. 5, 34, 42, 47, 53, 70, 83, 89.

28. EMOTIONALITY

"Natural emotion is the soul of poetry, as melody is of music."—*Stedman.*

THE inability to control the feelings, particularly the softer side of one's nature, the feelings that are born in the heart, and respond to kindness, sympathy, sincerity, tenderness, idealism, etc. Emotion is sensitiveness overdeveloped, or the ability to assume or simulate it, hence you may expect to find writing that slopes more than usual, and there will also be quick, impulsive strokes to the "t's" and also to the "y's" and "g's", the loop or bow in many cases being parallel with the line of writing, or very nearly so, and sweeping back under the word itself. Sudden quick strokes without aim or direction also bespeak an impulsive and emotional nature If the writing slants a great deal. A study of the writing of emotional actresses will be of great help in determining the degree of emotionality in a nature. The signature of Mme. Sarah Bernhardt is particularly eloquent in this respect.

This interesting specimen shows strong, spontaneous and intense emotion that is not well controlled or directed. Note especially the bars to the "t's" and dots

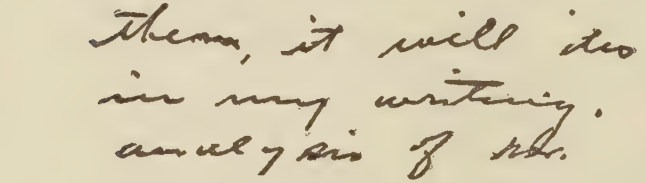


to the "i's," telling of strong excitable impulses, and a lack of self-control. The slant to the writing tells of great sensitiveness, and emotion, one who not only feels things keenly, but who cannot conceal or control the fact. Great nervousness and sensitiveness give this writer an extremely emotional nature that too frequently gets beyond control, and reflects excitement, hasty actions, lack of poise and a flood of feeling that at times rises up and sweeps everything before it. It is a very active, impatient, nervous and "intense" nature. See also Nos. 1, 4, 34, 39, 46, 60, 68, 70, 76, 87, 92, 94.

29. ENERGY

"Strong impulses are but another name for energy. Energy may be turned to bad uses; but more good may always be made of an energetic nature than of an indolent and passive one."—*J. S. Mills.*

THE writing of people with the proper amount of energy will show determination and activity equally balanced. This gives good capacity for work and sustained effort. The script, consequently, will show even pressure of the pen upon the paper and considerable rapidity of movement. There will be a dash and "go" to the writing that is unmistakable. The writing has vim to it and purpose in the progressive, persevering appearance of it, as tho it had been photographed in action. The writing will be neither round nor sharp, tho showing some angularity. The bars to the "t's" will be made quickly and firmly, and there will be no uncertainty or wavering in the writing. The last line in the letter should be as firm, heavy and persevering as the first line, or it shows energy that gives out. If the last line shows greater



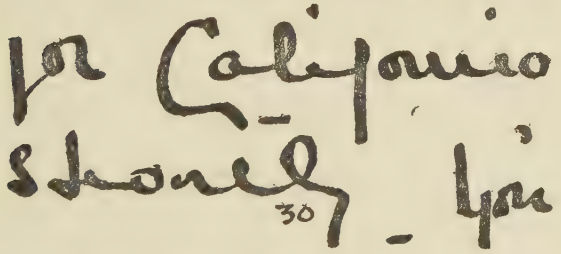
pressure and more activity than the opening part of the letter, you have the kind of energy that increases with accomplishment.

This specimen shows much energy and capacity for sustained effort. Worry is plainly shown in the uneven height of the small letters and down-hill tendency of the lines, but the aggressiveness is shown in the descending direction of the words themselves, which causes this writer to fight against difficulties. Nervousness is pronounced, loyalty and much affection, fondness for children, curiosity and friendliness, tactfulness and sympathy are all prominent traits in this interesting specimen which is well worth study. See also Nos. 19, 22, 33, 43, 46, 50, 60, 65, 70, 72, 83, 91, 99.

30. EXTRAVAGANCE

"Be not made a beggar by banqueting upon borrowing."—*Book of Wisdom.*

HERE we have the extreme opposite of economy. The writing is usually pretty large, the spaces between the words and lines of writing wide. The extravagant writer will be prodigal of the ink, and also of the paper, often using two or three times as much of both as are really necessary. Sometimes a whole sheet will be employed just to say "goodby" and sign the name. The writing will reflect immoderation, and there will be plainly evident a lack of caution. Capital "M's" will be made very broad at the bottom, and the last strokes to words will be long and flowing, altho there are, of course, exceptions to this. Con-



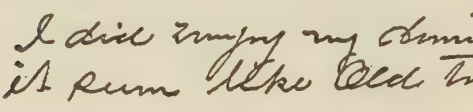
nections between letters in words are generally wide and rounded, like the bottom part of a large "O," and frequently there will be not more than two or three words written on a line.

Here is extravagance in ideas, thought and method. This large thick, black writing, spread well over the page, and written wide apart with huge spaces between words, all bespeak an extravagant and wasteful nature. Good humor is shown, but the script tells of considerable selfishness in the vertical style and in the foreshortened terminal strokes, which are not as long and flowing as they should be. Good artistic sense is shown as well as appreciation of dramatic values and balance. It is the pen-product of a natural sybarite and lover of luxury, ease, etc. See also Nos. 37, 65, 85.

31. FALSEHOOD

"A wilful falsehood told is a cripple, not able to stand by itself without some one to support it."—*Thomas Fuller.*

There are various degrees of falsehood, just the ame as there are various degrees of ambition, judgment, etc. So much has already been said under the paragraphs explaining cunning, deceit and dissimulation that it is scarcely necessary to do more than remind the student. Observe first the general appearance of the writing, whether it is straightforward, clear and open, or whether it has a serpentine, undulating direction and is obscure and hard to read in places. Note the dwindling tendency of many words, showing cunning and circumlocution, and the small a's, o's, etc., whether they are open at the top or closed and tied in little hard knots, or open at the bottom. Consider whether the obscur-



ity you will find is made deliberately or whether it is the obscurity of quick thinking. And, most important of all, observe whether there is good willpower and intellectuality, moral sense, etc., or whether the mind is mediocre, and the moral sense, ideal, etc., lacking. In so far as you find these signs present or absent, just so far can you depend upon the veracity of your new correspondent.

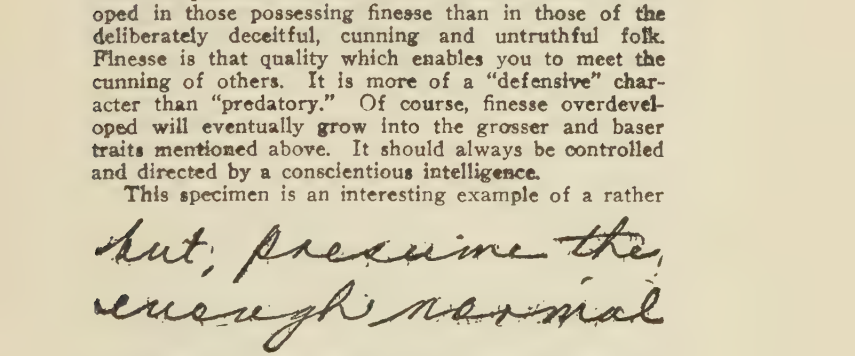
This specimen very clearly shows untruthfulness in the weak, wandering serpentine script, and lack of spiritual firmness. It also discloses much cunning, dissimulation and at times a great deal of hypocrisy. Some of the small a's, as you will observe, are left open at the bottom. There is an unreasoning temper, lack of self-control and a great deal of quarrelsomeness and contention also visible in the straight, inflexible strokes with which some of the words commence. See also Nos. 16, 18, 24, 32, 40, 95.

32. FINESSE

"Subtlety is only a deceitful manner of applying reason to mischief."—*Cicero.*

Do not confuse finesse with hypocrisy or deliberate misrepresentation. A certain amount of finesse is a very excellent thing, much to be desired and cultivated. Here, again, the words are smaller at their termination than at the beginning, but the accentuation of this characteristic is not nearly so pronounced as in dissimulation and hypocrisy, altho in some writers it may come pretty close to the dividing line. The intellectuality will be higher, greater intelligence will be present, and the spiritual and moral nature will be more developed in those possessing finesse than in those of the deliberately deceitful, cunning and untruthful folk. Finesse is that quality which enables you to meet the cunning of others. It is more of a "defensive" character than "predatory." Of course, finesse overdeveloped will eventually grow into the grosser and baser traits mentioned above. It should always be controlled and directed by a conscientious intelligence.

This specimen is an interesting example of a rather

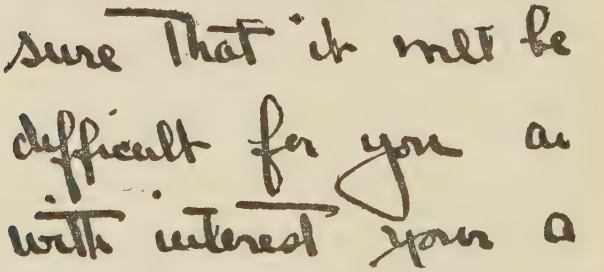


sly nature; one that would use an assumed name, for instance, in obtaining an analysis of handwriting, instead of signing the proper name in the usual manner; would also have the analysis sent to the general delivery of a neighboring town. This characteristic, finesse, is shown principally in the manner in which the small o's are made, the pen point circling round and round in such a manner as to completely tie the letter shut on all sides. It shows secrecy and a noncommittal nature, impenetrable and secretive. It tells of a very cautious and rather suspicious and at times watchful and mistrustful person, who will leave no opening for possible attack. See also Nos. 24, 40, 65 89.

33. FLATTERY

"Just praise is only a debt, but flattery is a present."—*Johnson.*

THOSE to whom flattery is a food are conceited, vain and imaginative. Usually there is also a touch of finesse present. The writing may be either slanting or vertical (which is usually the case), and you will see pretension in the somewhat "flourishy" style of writing, which also carries with it conceit in the small e's being larger than they should be, and the lower loops of the capital D and L hanging above the line of writing. You will also find some indication of the "wedge-shaped" words frequently alluded to in these paragraphs. The more the writing is embellished with large bows to the y's, g's and long "runners" applied to the capital letters, the



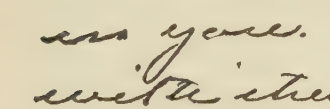
more susceptible will your new correspondent be to praise, compliment and flattery. The plainer the script the more of modesty and moderation will your correspondent show, arguing for simplicity of character, reflection in thought, ideas and tastes.

Pretension and vanity are clearly shown in this upright script, reflecting a love of admiration and a disposition to pose. Note the e's larger than they ought to be, and you will also find the tapering or wedge-shape words. Considerable selfishness is also present, and a love of authority in the straight inflexible bars to the t's, placed at top of or above the stem itself. The shaded down strokes also tell of a certain amount of affectation and artificiality that smacks of insincerity. See also Nos. 24, 26, 48, 65, 81, 96, 97.

34. FRANKNESS

"He that openly tells his friends all that he thinks of them, must expect that they will secretly tell his enemies much that they do not think of him."—*Colton.*

THERE is no guile in a frank, open and truthful nature. There is none of the signs of deception, dissimulation, deceit, cunning or hypocrisy. Consequently, you may expect to find the writing performed with good energy and flowing spontaneously from the pen point. The small a's, o's and d's, and some other of the closed letters, will be invariably left open to the sky and the sunshine. You will almost invariably find a good wholesome slant to the script, a clearness of ideas, words and lines well spaced out, with spirituality, idealism and reverence, all well expressed. Letters to words may even grow larger at the endings of words, in wedge-shape effect, only in reverse position. There is no attempt made to conceal or cover.

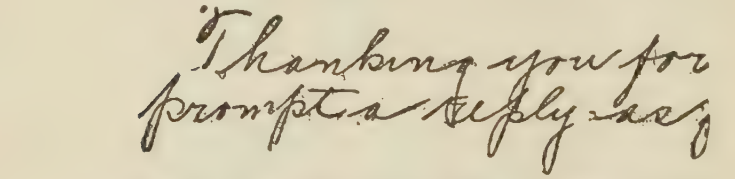


The script is from the pen of an exceptionally honest, open, candid, frank and truthful nature. Just observe how some of those o's and a's resemble u's more than they do the letters they are intended for. The writer will say exactly what is in his mind. Is sensitive, intelligent, with a natural love of justice, and in addition you will find some power of organization, great affection, loyalty, sensitiveness, curiosity, liveliness, facility and dexterity in performing tasks; a quick, mobile and resourceful intelligence, a logical mind and not lacking in intuition. A decidedly friendly and cordial nature that makes acquaintances easily. Much nervousness was present at the time these lines were written. See also Nos. 1, 4, 7, 11, 14, 19, 25, 35, 38, 39, 43, 46, 47, 51, 53, 55, 60, 68, 71, 75, 77, 78, 84, 86, 90.

35. GENEROSITY

"One must be poor to know the luxury of giving."—*George Eliot.*

THERE is nothing cramped or stingy in the generous hand. Letters are generally of a substantial size, and there is much sympathy and feeling present in the inclined script. The terminals particularly, are long and flowing. There are no return endings (to self), but the last strokes are outstretched like a helping hand, and are progressive movements. You will find the spaces between words are well defined, the connections between the letters are flowing, curved and soft. Wide m's and n's, written frequently like u's, frankness evidenced in open o's and a's or else lightly closed at the top, are the general characteristics of a generous and liberal



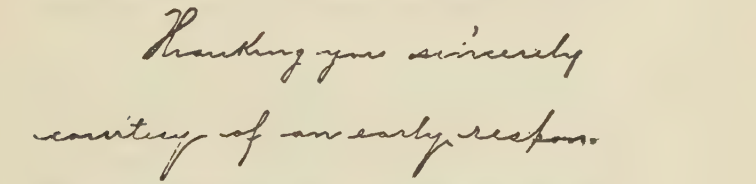
nature. There will be no skimping of paper or ink, but there will be no lavish employment of them either.

This is an interesting specimen, because it illustrates just the signs we have been considering. Note the long, flowing ascending terminals, and general liberality and openness of the script. There is a lack of firmness, resistance and decision, however, that would make this person an easy prey to the unscrupulous. Could be easily imposed upon and would give freely, not only of time and sympathy, but of money and service. Does not like to say no for fear of giving offense. There is much culture, refinement and sensitiveness, tenderness, idealism and impulsiveness exhibited here, together with a logical mind—a reasoner and a planner. It discloses loyalty, sincerity, faithfulness and affection. See also Nos. 34, 39, 57, 70, 86.

36. GENTLENESS

"It is only people who possess firmness that can possess true gentleness. In those who appear gentle, it is generally only weakness, which is readily converted into harshness."—*La Rochefoucald.*

ONE cannot be kind, thoughtful, generous, sympathetic and refined without being gentle. Its chief component is consideration for others, and is shown in slanting writing, long flowing terminals, and if the return stroke to the y's and g's passes to the right of the down stroke, you may be sure that the writer is benevolent and philanthropic as well as gentle. All this does not necessarily imply a lack of will, nor of resistance, as many kind and benevolent natures are firm and at times stubborn. The right kind of gentleness is that in which intelligence and heart equally control the being. Gentleness comes of



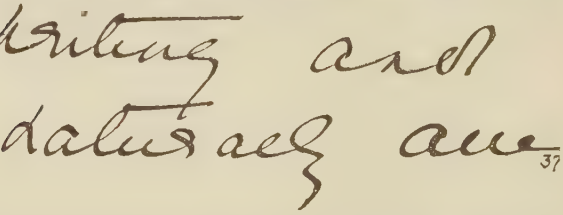
the spirit, consequently there should be tenderness and idealism in long initial strokes to the capital M and N, in addition to the progressive up-shoot to the terminals previously mentioned. An utter absence of selfishness, rather small, under-size writing (observation) and a somewhat softened harmony flowing along in the formation of the words and letters, all combine to uncover the gentle and cultured nature.

This specimen so perfectly answers the description above that further comment seems unnecessary. Note the particular long, flowing terminals, the return stroke on the y's, and the tender, observant writing, having sympathy, grace, elegance, friendliness, sincerity, kindness and an unhurried, logical mind, denoting thoughtfulness and consideration. You cannot help noticing how free from coarseness and material instincts is this interesting script, telling of a clean mind and a thoughtful affectionate nature. See also Nos. 1, 4, 15, 20, 34, 39, 52, 57, 68, 71, 75, 86, 92.

37. GRANDEUR

"Grandeur has a heavy tax to pay."—*Alexander Smith.*

HERE we find ostentation and display. The hand is not so easy to describe, though it is easily recognizable. Large, extravagant writing spread grandly over the page and applied with some flourish and ostentation are the principal indices of a mind dwelling in an aura of magnificence. There is a desire for approval, which argues a susceptibility to flattery, and frequently the tails of the y's and g's at the ends of the words are curved to the left. There is usually a lack of feeling and affection. Often we come across people possessing the instincts of grandeur without ostentation



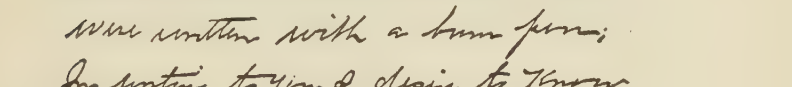
or vulgarity, and in such natures the writing will be found to be bold and large, with generous spaces between the words and lines—a natural nobility of mind.

This specimen does not exhibit any crudities of mind and is free from ostentation and vulgar flourish, hence we must ascribe much nobility of feeling and intellect to the author of these lines. A desire for grandeur and magnificence is clearly and unmistakably evidenced in the large writing, but the expression of this desire would be in an elegant and refined manner, in harmony and in good taste. There is some selfishness present, a clear mind, perception, good organic quality, and a pleasing originality, with good normal affection and sympathy. The sharp-pointed letters, active script and good pressure show plenty of mental independence and decision. There is a love of authority in the t-bars, friendliness in the curved connections between letters, clearness of ideas in the wide spacing of words and lines and enough logic with intuition to give foresight, perception and a quick grasp. See also Nos. 30, 33, 65, 81, 85, 96.

38. HONESTY

"Honesty needs no pains to set itself off."—*Edward Moore.*

HONESTY is the brother of frankness and candor, and the opposite to dissimulation, falsehood, cunning and finesse. Therefore, script that is free from these traits and which has a clearness of ideas, good mentality and shows sympathy and will, may be set down as honest and reliable. It takes good will to resist evil and temptation. One must be able to say "no" to temptation with the voice of finality. The small letters —a, o, g, d, etc.—will be open at the top or lightly closed. Sincerity and affection will be revealed in the slope of



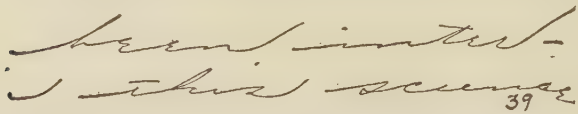
the writing. There will be non-variableness in slant, showing fixity of purpose and loyalty; firmness in the pressure of the pen, and determination in the bars of the t's, tenacity in initial and final hooks, and a frankness and openness—a "nothing to conceal" atmosphere about the writing that is reflected in the inner nature of honest folks and cannot be misunderstood nor mistaken.

Notice the spontaneous, sincere, open, candid and frank nature of this bit of writing. All the traits above described are clearly shown in this specimen. There is good resistance in the absence of loops to many letters that should have them, good power of construction or combination in the clever way some of the words are tied together with the t-bar, and you must not overlook the rigid, forward, progressive "free" movement of the pen, with good energy and activity back of it. You will see no dissimulation, hypocrisy or cunning in this writing, but a nature that is straightforward, open and above-board in all dealings. A very practical nature whose judgment is oversympathetic, and who is not a good reader of character due to lack of intuitive knowledge of motives and conditions. Consequently will be easily deceived and imposed upon unless care is exercised to test others and observe them before responding to appeals for help. See also Nos. 1, 7, 14, 20, 34, 43, 46, 47, 51, 55, 57, 60, 71, 74, 77, 78, 79, 82, 86, 87, 94, 99.

39. HOPEFULNESS

"When Thales was asked what is most universal, he answered hope, for hope stays with those who have nothing else."—*Epictetus.*

THERE is to be expected buoyancy of mind in those who have faith in the ultimate good of things and in the justice of providence. You may therefore expect to find a very spontaneous hand, showing affection and sensitiveness, fellow feeling in long connections between letters, the writing spread well apart and carrying many long, flowing, ascending, progressing terminals. The small a's and o's will mostly be open at the top, and there will be idealism in rather long loops above the line, and delicacy of feeling in the generally light pen pressure. Hopeful folks have a spiritual outlook on life that is



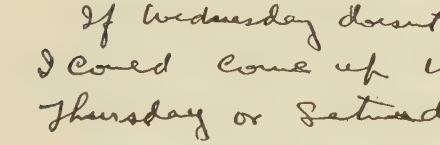
broadened by faith. Although discouraged and obstacles beset, they can look beyond the pressure of the moment and feel assured that better conditions are approaching.

This is a very good example of a helpful and hopeful hand. There is buoyancy expressed, a rising spiritually to the script that cannot be mistaken. Note the long ascending terminals and the broad connecting strokes between the letters, denoting liberality, generosity of feeling and fellow feeling. There is no hesitation or fear of being found out in this delicate, swiftly flowing script. Faithfulness, loyalty and idealism are all strongly marked, as is reverence in high dots to i's; a spiritual, tender and affectionate writing, all of which point to a very hopeful nature whose foundation is securely settled on faith. Observe the light, delicate pressure of the pen and the tender slope to the script. This writer would display a most thoughtful consideration for the feelings and comfort of others. It is a tender, cultivated, reverent and idealistic nature, not specially well qualified to battle with the selfish prejudices and gain-getting predatory money-mongrels of our present-day civilization. See also Nos. 20, 35, 42, 57, 88.

40. HYPOCRISY

"A hypocrite is in himself both the archer and the mark, in all actions shooting at his own praise and profit."—*Fuller.*

SOME of the characteristics of the hypocrite have already been touched upon under Cunning, Falsehood, Deceit, etc. Naturally, a hypocrite must be all of these, and more, he must be two-faced. Dr. Jekyll was a hypocrite, so was Uriah Heep. There are plenty of Iagoes with us today. Their writing will reveal an effort to cover up words and render them more or less obscure. Serpentine writing, snake-tail endings to words whose wedge-shape is intensified; small a's, o's, d's, etc., may be closed and tied, or many be open at the top, or may be open at the bottom, and sometimes all of these



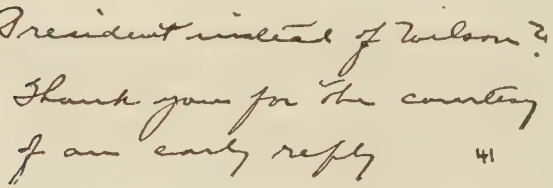
conditions may appear in one script. Writing will frequently slant both ways, showing a fluctuating, dual nature that will blow hot and cold with the same breath. Conceit and selfishness will also be prominent in most hypocritical hands. This all makes for some versality, it is true—the ability to squirm out of a situation by denial or the statement that they never "meant" so and so, or that you positively misunderstood them. The ability and the desire to change attitude as occasion seems to demand will be very clearly evident in the writing of the hypocrite.

The signs of hypocrisy have been so thoroughly described above that little more is necessary here, after a careful study of the specimen presented, which contains all the above ear-marks of the hypocrite, in addition to weak will, nasty temper, mean disposition, secrecy and some vulgarity and coarseness, all of which you should be able to see if you have followed carefully and intelligently what has appeared already in these paragraphs. See also Nos. 18, 24, 31, 95.

41. HUMOR

"Humor is the mistress of tears."—*Thackeray.*

LOOK for the wavy or curved bars to the t's, and high, comma-like dots to the i's and j's. Here you have capacity for wit and repartee, especially if the horns of the bar turn upward and the writing is rapid and rather angular. If the writing is soft, round and full of curves we have a person more en rapport with the ludicrous and comical, one who has some power of mimicry and can assume different dialects in story telling. Sarcasm and satire is wit with a barbed point. Therefore expect to find sharp, angular script, thorns at endings of words, and the horns to the t-bar turned



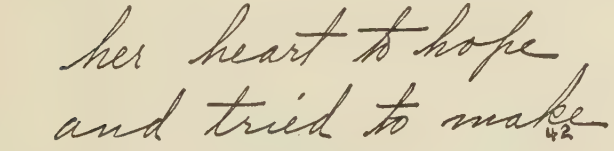
down. The more intelligence expressed in the writing, the sharper, deeper and more cutting will be the satire, or the more resilient, versatile and adaptable will be the thrust and parry of repartee in the verbal passage at arms.

You may be sure that the writer of the above lines enjoys to the fullest extent striking his mental steel against the intellectual flint of others. Note the curve strokes to the t-bars, the small observational writing, the clearness of ideas, showing mental resourcefulness, rather sharp writing, though the connecting strokes between letters are curved (good-natured), and there is also much sympathy shown. This writer will enjoy wit and the kind of humor that may smart a little, but never hurts or stings. There is some contentiousness, giving ability to argue, and you may be sure that this writer can take excellent care of himself in a mental and verbal passage at arms. See also Nos. 7, 28, 46, 53, 97

42. IDEALISM

"Ideals we do not make. We discover, not invent, them."—*C. H. Parkhurst.*

THIS is a natural nobility of mind, carrying with it reverence and a high conception of duty, honor and justice. You must consequently expect to find firm writing, with a good and non-variable slant to it. Look especially to the looped letters above. If these loops seem to be a little longer than they should be to retain proper proportion to the rest of the writing, you may then safely ascribe idealism to the writer. The small a's, o's, d's, etc., are either open a little at the top or else lightly closed. Signs of hypocrisy, cunning and dissimulation will naturally be absent from the writing.

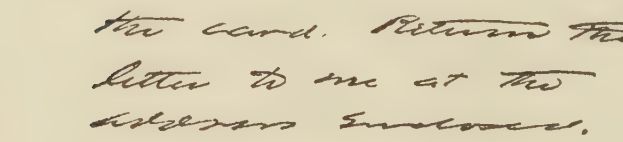


Here is a specimen that exhibits much idealty. The loops to the b's, h's, f's, d's, etc., are longer above the line than the loops to the g's, j's, and y's. The writing is firm and applied with moderate activity and good energy, denoting that this writer would not only entertain noble and helpful thoughts, but try to live up to them. Affection, sympathy, personal modesty, intelligence and reverence are all present in this interesting and instructive bit of writing. There is, as you can readily see, no hypocrisy, dissimulation or deceit. There is a freedom from conceit and impenetrability that is good to see. The idealism here expressed would be of the helpful and practical kind. There is firmness, with discretion and a very fine temperamental poise. A controlled sympathy would make this writer very sensible in the bestowal of charity or giving assistance to those in distress. The altruism expressed would be well applied. Social progress made along business-like lines and the imagination and sympathy would never lead the better judgment by the nose. See also Nos. 12, 21, 47, 57, 88.

43. INDEPENDENCE

"The king is the least independent man in his dominion; the beggar the most so."—*J. C. and A. W. Hare.*

THIS is determined largely by the intelligence and organic quality present in a writer. The more intelligence you find, the better directed will be the spirit of independence. You will find firm writing, activity, energy and will present. The y's and g's, where they end words, will end in a single down stroke. The script may or may not slant. The first stroke of the capitals M and N are also written higher than the other strokes. An excess of independence is pride. Pride carried too far becomes condescension, arrogance and contemptuousness. Egotism and vanity are always present with these overdevelopments of independence, and the intelligence will not be so clear and well trained.



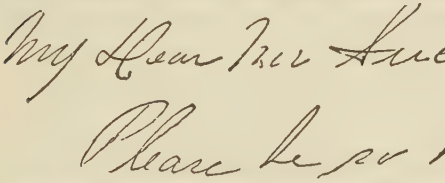
It will require some study and comparison before you can establish the amount of independence in a writer with assurance. Really intelligent, cultured folks are seldom supercilious or haughty.

This script reflects a very clear and cultured mind, with a proper amount of energy, activity, will and honor to provide much high-minded independence. Is also very affectionate, sincere, candid, observant and critical. There is no egotism or "false pride" present, but a nature that will not be "stepped upon," abused or unjustly commanded, ordered or controlled. This is, after all the real meaning of independence, and it is generously and honestly reflected in this very interesting and informative specimen. Much facility of expression and physical and mental dexterity, resourcefulness and versatility are also present. Another strongly marked characteristic reflected in this script is sincerity and plain, old-fashioned honesty. See also Nos. 14, 19, 38, 46, 51, 60, 70, 78, 83, 99.

44. IMAGINATION

"Imagination is the eye of the soul."—*Joubert.*

ONE of the best indications is the hurried, somewhat illegible appearance of the writing. The mind urges the hand to fulfil its bidding until it is worked at a speed where properly made letters are an impossibility. Do not associate this kind of writing with the obscurity of deceit and dissimulation, which is "deliberately" shown. Another evidence of imagination is found in the extra long loops to the b, l, h, k, and sometimes to the t and d, above the line, and in the high, impulsive imaginative upshoot to the last strokes of words. Sometimes the top of the small d is looped and the line brought around through the stem of the letter and connected to the following letter. This tells of a



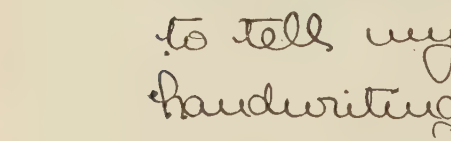
cultivated mind and imagination, with literary instincts. It shows generally a more deliberate imagination—that is, more akin to logic, and which is developed by thought and consideration. The work of such writers will be more finished and polished generally than the product of more highly nervous and excitable folks.

This imagination is of the excitable kind. It is impulsive and liable to make mistakes through haste, and a lack of self-control, emotion, etc. Notice the stencil-like formation of many words. Under more deliberate pen movements this would argue cunning and some dissimulation. As it is, the imagination might take absurd and rather grotesque exaggerated coloring at times. This writer is very sensitive, ideal and nervous. Intuition is strongly marked, and the nature is one that is liable to exercise hasty judgment and to jump at conclusions. Some psychical power also seems to be present. The illustration under "independence," preceding this paragraph, is an excellent example of well-balanced imagination. See also Nos. 29, 41, 46, 73, 100.

45. INDOLENCE

"Laziness travels so slowly that poverty soon overtakes him."—*Benjamin Franklin.*

AN entire absence of haste or mental activity is to be expected in the writing of lazy people. They may be careless and indifferent how the t's are crossed, and the writing will be round, or perhaps wander with erratic movement over the page. Nearly always it will be vertical or nearly so, and may even lean backward. There is not much order or detail in indolent people. They paddle their graphological canoes in the pool of promise, under the shade of tomorrow. Lazy people are also mostly selfish and indifferent, willing to accept a great deal from others without giving very



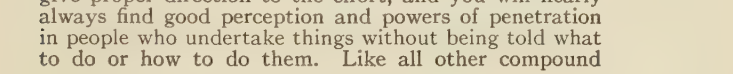
much in return. Sometimes there is a great deal of sensuousness and love of luxury divulged in indolent scripts; places where the pen has been pressed down to shade a down stroke. The writing clearly shows that it was performed in a half-hearted way.

You need only glance at the above illustration to tell instantly that plenty of time was taken in performing the work. There is an utter lack of activity, energy of purpose in this writing, and much love of ease and of self. Good intelligence is shown, but it will deteriorate if it is not actively employed, used and trained. There is a strong desire to have their own way in the minute final hook to terminals, and a lazy, weak, easy going nature, that will invariably take the path of least resistance. This is a rather frivolous and shallow nature, due to the ease and indolence shown in the round script, and in the fat loops to y's and g's below the line. She would find a great deal of fault with everything, and believe herself to be a "critic." Her thought grooves are, however, shallow and superficial. She will always expect others to do for her those things she should do for herself. She is a good "drifter," but a poor "doer." See also Nos. 9, 24, 33, 95, 96.

46. INITIATIVE

"Responsibility walks hand in hand with capacity and power."—*J. C. Holland.*

WHAT would you naturally expect to find in people of initiative if not self-reliance, expressed in intelligence, activity, energy, will and a nature that is able to stand up under responsibility? The writing will be applied with force and firmness, and the pen will move rapidly, with considerable angularity, that will produce a sharp and rather pointed script. Clearness of ideas and observation would be present to give proper direction to the effort, and you will nearly always find good perception and powers of penetration in people who undertake things without being told what to do or how to do them. Like all other compound



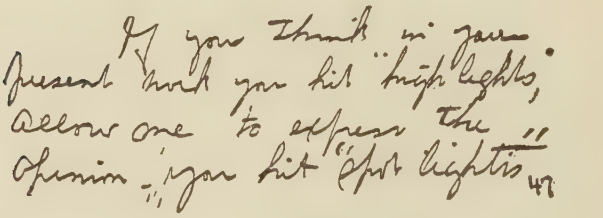
traits, a clear, well-balanced mind and intelligence will properly apply the initiative effort and direct its energies. Good perseverance and capacity for work, resistance and resourcefulness should also be reflected in the script to achieve proper balance.

The specimen is presented as a good general example of our subject. Activity is expressed in much impatience and the sharp, angular appearance of the writing; determination and energy in the pen pressure, and imagination, intelligence, and resourcefulness in the well-spaced words and lines, giving clearness of ideas, versatility in the way the t's are crossed and the different ways of making the small e. Perception, sense of humor, with ability to say sarcastic and cutting things; curiosity and excellent mental independence are all shown in this writing. It is also an affectionate, sensitive, refined and literary hand. It must always be remembered that there is the initiative of intelligence, directed by good judgment—and the initiative of blind impulse. The one leads on to fine accomplishment, the other to disaster and regret. See also Nos. 4, 14, 29, 44, 47, 53, 66, 71, 91.

47. INTELLIGENCE

"The intelligent have a right over the ignorant; namely, the right of instructing them."—*Emerson.*

A KEEN, clear, lucid, observant and critical mind, reflecting culture and refinement, elegance, activity of thought and facility of expression are the basic ingredients for intelligence. There should be good will power, resistance and firmness. Words will have well-established spaces between them. The lines ditto, and there will be no loops or bows running into the lines above or below. The intelligence may be either cold-blooded and indifferent or warm-hearted and sympathetic, or be poised between these two extremes. It may be entirely logical and deductive, or mostly intuitive and impulsive; or, again, well balanced between



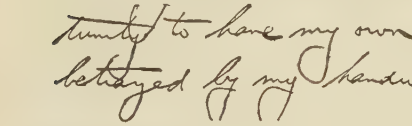
them and be both logical and intuitive. All people possess some intelligence, and the writing is bound to disclose the proportion of intellectual weight in direct ratio to the proportion of lucidity, clearness, criticism, deductiveness, imagination, intuition, sympathy and refinement reflected therein.

This specimen is a fine example of good intelligence well balanced with intuition and logic, neither too cold nor too sympathetic, in which diplomacy, tact, refinement, culture, observation, criticism and good will power are all clearly and properly emphasized. There is much resourcefulness, and a nature that fights against discouragement. Do not overlook the heavy bars to the t's, which tell of capacity for temper which the amount of resistance holds under good control. See also Nos. 15, 20, 43, 46, 51, 56, 66, 70, 78, 94.

48. IMPATIENCE

"In that worthiest of all struggles—the struggle for self-mastery and goodness—we are far less patient with ourselves than God is with us."—*Holland.*

THIS is a kind of excitability, only not so emotional in character nor so pronounced in its expression. Irritability will be expressed in the hasty, rather indistinct writing, with letters of unequal size. Look particularly at the bars to the t's. If they are made with speed, are heavy as compared to the rest of the writing, firm and tell of action, then you have impatience well defined. The dots to i's and j's will usually fly high and resemble short, sharp, heavy dashes pointed in a downward direction. The feelings mostly control in irritable and impatient people, hence the writing will



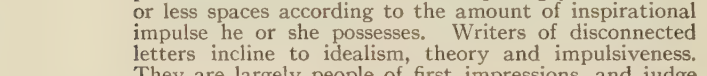
generally slant. There is a lack of calmness and deliberation. They want things done right away. Impulsiveness and impatience are also reflected at times in long, ascending final strokes to words in connection with the t-bars.

Impatience, activity, irritability and nervousness are all well represented in this specimen. Impatience shows lack of self-control in some things, and this is reflected in the above specimen in the long, quickly made heavy bars to the t's. People who throw off their terminals with a flung-lance effect, made downward and to the right, also display impatience that at times may develop into physical or verbal violence under strong enough provocation. Refer to the illustration accompanying the paragraph on "Brutality." There is some affectation and vanity in this specimen, as you can tell from the fat bows to the y's. In number 46 we read the impatience of quick perception and the desire to accomplish. There is also good creative impatience in number 47. Both of these are the impatience of mental and physical creative urge, while number 48 is the impatience of irritability, and lack of control. See also Nos. 3, 6, 28, 46, 60, 73.

49. INTUITION

"Instinct is intelligence incapable of self-consciousness."—*J. Sterling.*

ONE of the most pleasing and useful flowers in the garden of personality, and one of the most easily recognizable. Look at the words. Are the letters separated by lifting the pen, and the words broken into one or more little spaces? Then we have intuition. It is an unfailing sign. The logical person will write the word "Graphology" solid—just as it has been drawn from the mind, without a break. The intuitive person will write it thus: "Gr a pholog y" with more or less spaces according to the amount of inspirational impulse he or she possesses. Writers of disconnected letters incline to idealism, theory and impulsiveness. They are largely people of first impressions, and judge



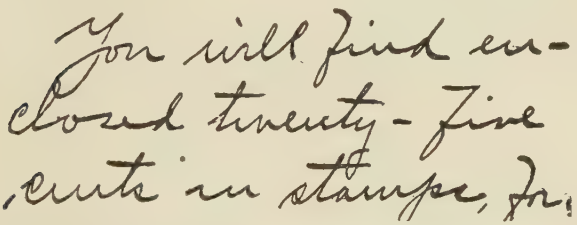
others accordingly, unless there is enough logic present and intelligence to control the tendency to jump at conclusions. They are not planners, but take things as they come, relying upon their natural tact and ability to "meet things as they come." They reach their conclusions by the short method of inspirational selection, instead of traveling the longer and slower road of reason and deduction. Intuition sharpens the perception, gives tact and an understanding of human nature. Intuitive people always know whether they are *en rapport* with their surroundings, and instinctively do and say the right things at the right time, without knowing how or why. They generally have keen personality and can make friends because they are naturally drawn to or repelled, knowing by "feeling" whether they will like them and whether they may be trusted or not.

This illustration demonstrates the writing of intuition very positively and clearly. Note how the letters stand separated like these printed letters. There is also observation, mind control and good artistic appreciation reflected in this illustration. See also Nos. 5, 10, 20, 34, 46, 59, 81, 89.

50. JEALOUSY

"O Jealousy, thou magnifier of trifles."—*Schiller.*

ALL excess is weakness, and jealousy is a rather complicated weakness. We must expect to find affection and tenderness in sloping writing that is generally supersensitive. You will find signs of imagination, too, because jealousy is largely based upon suspicion and exaggerated ideas. Loops will be longer above the line than below. Selfishness is also another side to the triangle of traits that produce jealousy. You will find rather a fly-away bar to the "t," but not neces-



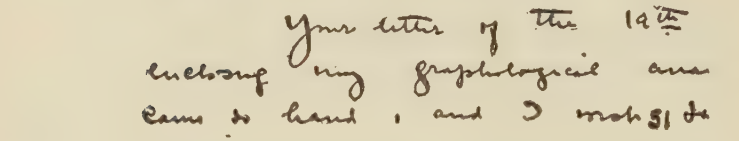
sarily a weak bar, because there is much obstinacy and some impulse in jealousy. Probably the signs of intellectuality will not be highly marked. If the writing has a gloomy or downward direction, the jealousy is liable to become cruel and unreasoning, when trifles light as air will become confirmation strong as Holy Writ, and may result tragically the same as it did with the man who shot Mayor Gaynor of New York, or in the case of Othello.

This is an interesting specimen illustrating our subject admirably. Note particularly in this illustration how the bars to the "t's" are made. The writing is well slanted and shaded on down strokes making for some passion, and there is just the proper amount of selfishness, imagination, and vindictiveness present to produce a nature that would not require much to thoroughly demonstrate this characteristic. Note the love of authority and tendency toward argument and contention in the straight inflexible stroke commencing the word "five." See also Nos. 3, 9, 22, 40, 65, 81, 95.

51. JUDGMENT

"Human judgment is finite, and it ought always to be charitable."
—*Winter.*

THERE are different kinds of judgment. It may be cold-blooded, sympathetic, logical, intuitive, or both logical and intuitive. It will require some experience and practice before the student will be able to estimate the kind, character and degree of judgment in your new correspondent. Of course, the intelligence, power of observation and amount of perception are important factors in making the judgment reliable. All other elements being equal, it will take a person who is wholly deductive in his conclusions a longer time to form opinions and decisions than it will the man who has some intuition. The best kind of judgment will reflect



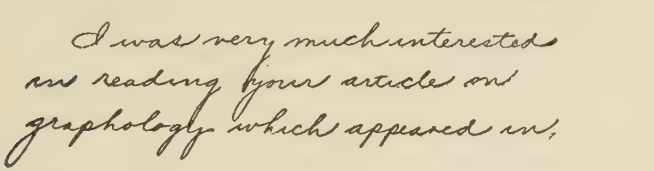
good intelligence, perception, penetration, logic and intuition about equally balanced, and be generously tempered with sympathy, but not ruled by it. There should be observation, clearness of ideas with energy and activity, and all accompanied by good firm writing.

Here is an excellent example of good judgment, embodying nearly all of the desirable elements in about the proper proportions. Observation, criticism, intelligence, good organic quality and brain texture, firmness, logic and intuition, clearness of ideas, perception, penetration, and firmness with sufficient activity to give initiative—these are all seen in this interesting specimen. In addition, you will find tactfulness, and good diplomatic ability, power of organization and business instinct all assisting in giving weight to conclusions that will not be too sympathetic. Refer also to the illustrations under "Honesty," "Independence," "Initiative," "Intelligence" and "Criticism," which will help you in your study of this personal attribute. See also Nos. 15, 43, 46, 47, 56, 59, 64, 66, 70, 78, 83, 99.

52. KINDNESS

"Do good to thy friend to keep him, to thy enemy to gain him."—*Benjamin Franklin.*

WHAT would you expect from kind folks, if not consideration, thoughtfulness of others, gentleness, affection, sincerity, refinement, and generosity? If the writing of your new correspondent shows all these traits, you may be sure that the milk of human kindness has not ceased to flow from the personality of the individual and that it is given freely to others in the contact of daily intercourse. Kind natures are not, as a rule, coarse ones. There is many a "rough

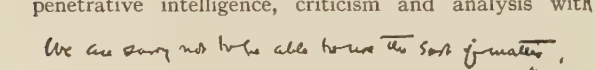


diamond" that may at first seem so, but people who are thinking of, and helping others, are not common, even though they may perhaps seem to lack refinement.

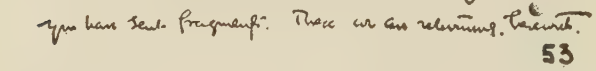
Note the generous terminal strokes to words in the above specimen. See how soft, rounding and "gentle" is the flowing script, the solid words showing thoughtfulness—sympathetic and affectionate script, which is non-variable in slant. Nothing could better present the elements of "kindness" than this interesting bit of writing. It is so generous and "kind-hearted" that imposition would be easy. It would be better if this writer were a bit more selfish, and less considerate of others. Note the terminals, long advancing, like an out-stretched hand. The long loops to "y's" and "g's" showing love of home and children confirmed in the generous curved connections between the letters themselves. The very light pressure of the pen shows ideality, reverence, tenderness and utter freedom from coarseness and vulgarity. There is fine spirituality in this nature and an even steady consistency that is fine to see. Particularity in the way the t-cross exactly divides itself with the stem. See also Nos. 7, 20, 34, 36, 39, 42, 46, 57, 68, 75, 79, 86, 87, 92, 94, 99.

53. LITERARY ABILITY

"Literature is the thought of thinking souls."—*Carlyle.*



IT is of course necessary for a man of letters to have imagination—the ability to create ideas, and then one must have facility of expression—the knack of clothing the ideas properly with words. He must have the capacity for putting himself in another's place, which imagination will give. He must have intelligence, judgment, sympathy, logic and intuition if his tastes incline to romances. There will not be so much sentiment or intuition present in the writing of those whose feet leave literary footprints in the paths of Science, but penetrative intelligence, criticism and analysis with



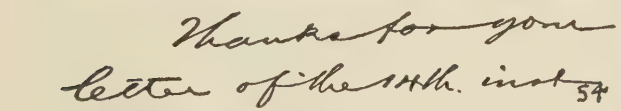
greater deductive powers will be reflected. Type forms of capital letters frequently reveal artistic natures possessed of much cultivation, and poetic feeling. Versatility would also indicate that one's literary instincts are not confined strictly to one channel, and would show resourcefulness. Finesse well developed would tell of ability to plot, and produce work replete in diplomacy and intrigue.

These few lines not only show fine literary instinct, the ability to "construct" or "create" in the clever way some of the words are joined together, but it also tells of good literary judgment. There is much versatility in this writing, as you can readily see, intelligence, ability to weigh, analyze and compare. High organic quality and brain texture are here, together with perception, imagination, cultivation, refinement, observation, originality, artistic feeling, frankness, humor, and good executive ability. There is fine analytical ability shown in the small writing, firm pressure and sharp outlines. Intellectual culture that is pronounced and a decided leaning toward scientfic progress and achievement. Capable of turning out a prodigious amount of work of the highest quality. Authority decision and "finality" may be read from the t-bars. See also Nos. 14, 41, 43, 46, 51, 59, 60, 69, 74, 78, 83, 100.

54. LOGIC

"Men possessed with an idea cannot be reasoned with."—*Froude.*

IF you have attentively read the paragraphs under "Intuition" and "Judgment," you should have a clear understanding of what constitutes "logic." Logical people think from cause to effect. Their methods of thought are steadier and more sustained. Their minds follow the laws of cause and effect, and they travel this path surely, steadily, and persistently. They think, plan, act, and execute according to their preconceived and established ideas. Hence, when they set the pen to the paper to write a word, they do not raise it until the word has been completely written. Sometimes several words are written in this way without lifting the pen from the paper. Such people make good executives, and you will generally find them in positions of authority, where intelligence and good organic quality



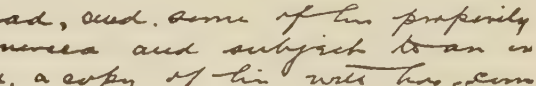
are also the concomitants of "solid" writing. Judges and lawyers are usually very logical writers because they must exercise reason and deduction in making decisions. You will generally find the writing of jurists nearly vertical, under size, and carrying the signs of intelligence, resistance and penetration. They must not permit sentiment to sway them too much in rendering decisions.

This writing proceeded from a well ordered, thoughtful, observant, cultivated and deductive mind. In addition to the tied-together words, note the generous spaces between, showing liberality, the curved connections to letters, which tell of friendliness, the sustained nature of the script showing perseverance, capacity for work, and courage. Intelligence, fine organic quality and brain fabric, affection, sincerity, honesty, loyalty, curiosity, truthfulness, refinement, organization, liveliness, sense of humor, business sense and fine executive ability, order, and method are among some of the other traits too prominent not to mention in connection with this very interesting and instructive specimen. See also Nos. 4, 7, 25, 55, 70, 92, 99.

55. LOYALTY

"A true friend of his country loves her friends and benefactors, and thinks it no degradation to commend and commemorate them." —*Daniel Webster.*

THIS is a non-variable and generous, earnest, sympathetic faithfulness to ideals, friends and purposes. It is an honest affection firmly supported under all circumstances. Such people must be truthful, and will have a sincere and affectionate slope to the writing. Too much emotionalism must not be present, but a proper equipoise between a purely sentimental and strictly cold-blooded nature must be maintained. If the writing ascends, and is rather sharp and angular, we will have a person that will stick to friends, and vigorously defend them with word and deed, if need



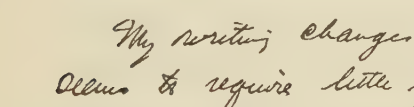
be. You will find the will firmly expressed and perhaps accented with idealism in the writing of loyal and devoted people.

How clearly the above lines reveal an intensely loyal nature, the reader may easily judge. This, too, is a logical mind, that will cause friendships to form more slowly, but which tends to make them more lasting for that reason. Note the generous, tender, kind-hearted, and sympathetic nature this script portrays. Idealism, candor and frankness and a nature entirely free from dissimulation, cunning or any kind of subterfuge or circumlocution is disclosed in this specimen, together with illness, weakness and nervousness, a love of children, musical appreciation, good business ability, power of organization, and the capacity to concentrate on any line of thought the occasion calls forth. Artistic ability in some form, poetic feeling, and a simplicity of manner and taste vie with good judgment, intelligence and power of construction in this interesting bit of writing. See also Nos. 1, 8, 20, 34, 38, 43, 46, 47, 60, 68, 70, 77, 79, 82, 87, 99.

56. LUCIDITY

"Reading maketh a full man, conference a ready man, writing an exact man."—*Lord Bacon.*

ALL that has been said under "Logic" is applicable here. Deduction is a sequence of ideas, the blood-hound of the mind, following the scent on the footprints of circumstances leading from cause to effect. Connected words and letters is the principal key to a lucid mind, not forgetting clearly spaced words and lines of writing, a freedom from flourish, circumstances and "pomp." Intelligence is of course necessary and the condition will be benefited with a trace of penetration, and a touch of intuition to quicken the perceptive qualities. Rapidly performed script, in which no altera-



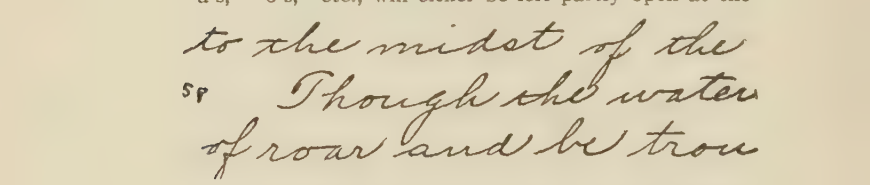
tions or interlineations have been made, are confirmatory signs of a clear and lucid mind.

Observe how every one of these words have been written without once removing the pen from the paper from start to finish. You cannot overlook, either, the well defined spacing between words and between the lines of writing. There are no interfering loops or bows, and there was much energy and mental activity back of the pen point. There was no uncertainty about expressing the thoughts. There is considerable cunning shown at times that would enable this writer to meet the predatory instincts of others successfully. Affection, sensitiveness, curiosity, scientific leanings, resistance and good will power are all exhibited in this example, together with much skill in the verbal thrust and parry of repartee. Some ill-health may be seen in the unequal size of the small letters, and in the nervous strain so clearly apparent in the somewhat "ragged" strokes. See also Nos. 14, 20, 43, 46, 51, 53, 59, 64, 70, 77, 78, 83, 89, 99.

57. MAGNANIMOUS

"A brave man thinks no one is superior who does him an injury; for he has it then in his power to make himself superior to the other by forgiving it."—*Pope.*

TO broaden your information, refer to the paragraphs under "Generosity" and "Kindness" in connection with this subject. Magnanimous people are not only benevolent, but generous and forgiving as well. You may therefore expect to find rather large writing, carrying liberal spaces between the words and lines of writing. There will be sincerity and sympathy shown in the non-variable and generous slant. The small "a's," "o's," etc., will either be left partly open at the



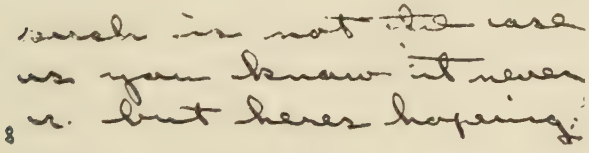
top or lightly closed, and there will be a softness and symmetry in the script, which will show in places the long, generous impulsive "up-shoot" to the terminations of words, telling of generous impetuosity and kindliness.

This is certainly a magnanimous writer, but one who would be too easily imposed upon, giving, forgiving, and who might impoverish self or at least embarrass self in many ways when the sympathies were appealed to in a logical way. If it "sounded reasonable" this writer would respond quickly and generously; feeling that it would be better to give to ten unworthy persons, rather than refuse one who was deserving. There is at times considerable resignation also shown in the way some of the "t's" are barred. There is no guile in this nature, nothing that savors of meanness, deceit or cunning. Neither is this a very forceful or aggressive nature. This writer is not old enough in the business of life to have brought out and established many outstanding characteristics. There is the need to develop more self-protection and resistance to sympathetic appeal, more especially as there is an absence of intuition to afford instinctive knowledge and protection. See also Nos. 1, 36, 39, 52, 86, 92, 94, 99.

58. MATERIAL TASTES

"We must eat to live, not live to eat."—*Fielding.*

THIS is easily recognized in rather thick, shaded writing where the pen has been pressed on the paper harder in making the down strokes than in making the left-to-right ones. There is some grossness in material natures, an absence of ideality and delicacy of feeling. In material natures you will find a good deal of selfishness and heartless indolence. Read again the paragraphs under "Coarseness" and "Indolence." You will then have no difficulty in fixing firmly in your memory the signs of a material mind. There are degrees of materialism, however, just the same as there are of ambition and love. One is the extreme shown in coarse,



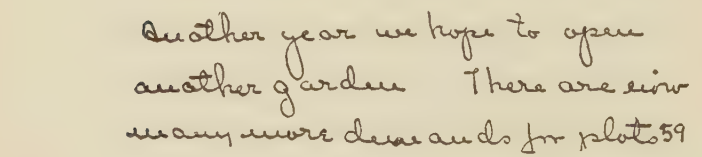
heavy, grandiloquent, "magnificent" style of writing which discloses the worldly appetite. The other extreme is the light, thin, nervously sensitive, long-looped pen product of the purely etherial and spiritual nature. Between these two extremes, it remains for the student to fill the interval with his or her own experience, observation and judgment.

Here is the shaded writing that speaks of a sensuousness, that reflects in moderate degree a regard for the physical attractions of the opposite sex as well as a fondness for eating and personal ease. Friendliness and a pleasing personality are shown in the rather long connections between letters, some contention in the straight inflexible strokes with which some words commence, a touch of conceit in the oversize "e's," indolence in the leisurely performed script, mind control in the upright script, and just a touch of affectation and pretension will be evident to the careful observer, together with clearness of ideas, and good mental calibre. See also Nos. 3, 6, 9, 40, 65, 72, 95.

59. MEMORY

"It is the treasure house of the mind wherein the monuments thereof are kept and preserved."—*T. Fuller.*

IT will be found that Memory has two divisions. The power to recollect, and the ability to recognize. In average persons, the ability to "recognize" a word, or a face, is about three times as great as the power to "recall" the word you want on the instant, or to fit the face with a name. Memory depends primarily upon the intelligence and amount of concentration one is possessed of. The writing must be free from interferring bows and loops from the lines of writing above and below. Undersize writing, denoting observation, is also another confirmatory sign for memory. Again, the higher the



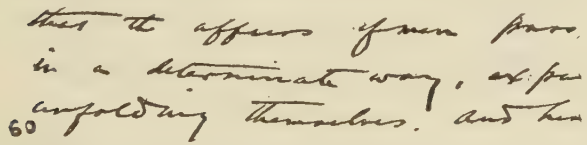
organic quality and brain texture, the more likely is the memory to be retentive. Intuition is also a help because of the quickness ideas are created to which facts, names, dates, and anything it is required to remember may be tied. Memory is something that, like judgment, may be helped through training and exercise.

The writer of the above lines has good power for recognition, with fairly good "recollective" powers. A clearness of ideas is present, observation, and good ability to concentrate and study. The intelligence is capable of directing and controlling the memory, and for providing "buoys" in the sea of the mind in the shape of ideas, to which facts may be tied by association, and afterwards drawn to the surface and remembered. There is enough intuition present to sharpen the perception, and nowhere is there any word, line, loop or bow that interferes in any way with any portion of the words or lines. Hence we may conclude that this writer has a very well developed memory. See also Nos. 8, 11, 14, 38, 43, 46, 47, 51, 53, 54, 55, 64, 66, 70, 77, 79, 83, 99.

60. MODESTY

"A modest man never talks of himself."—*La Bruyere.*

IS found partly in the capital "M" that begins the word, and may be discerned in strokes that are neither too narrow (pressed together) nor drawn too far apart. Modest people write modest "M's" that are moderate in their width and in their height. Capital letters that are only about half as high again as the small letters, also reflect modesty and moderation. You will find an entire absence of flourish and ostentation in the pen product of modest people, and refinement, intelligence, and, of course, an utter absence of conceit or egotism, will be self-evident. Bashfulness is an acute development of modesty. It is shown in very narrow "M's" and "N's," and writing whose strokes fit closely



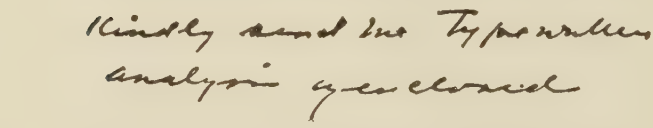
together, as though it had been "pressed together." Sensitiveness and nervousness nearly always accompany backward, reserved, and non-forward people, and if the signs are carried too far, you will have unsociability, and probably an humble and rather "cringing" nature.

Here is an excellent specimen of intelligence, refinement and ability, without egotism. It clearly mirrors a nature that is modest, sincere, and free from a desire for distinction, or display. Much talent, culture and literary ability are expressed in this interesting specimen, and a nature that is neither "forward" nor timid and self-conscious. There is much sincerity, affection and sympathy, power of construction, scientific interest, curiosity, facility of expression, fertility of ideas, resourcefulness and invention, liveliness, a keen sense of wit and repartee, perseverance, enthusiasm, artistic instinct, lucid mind, good memory and judgment, all expressed in these few lines, together with many other interesting shades of character, that the student should have no difficulty in recognizing. See also Nos. 7, 15, 34, 38, 43, 46, 47, 51, 53, 59, 70, 75, 82, 87, 92.

61. MUSIC

"Music cleanses the understanding, inspiring it, and lifts it into a realm which it would not reach if it were left to itself."—*H. W. Beecher.*

IMAGINATION, tenderness, passion and sensuousness are always necessary to a really musical temperament. When these traits are well uncovered in a script, you may be certain that the writer has a love of music and sound harmonies. This does not necessarily mean that your new correspondent is a musician or that there is any familiarity with the laws of music and harmony. But there is present always a love of musical harmony, whether it be a band, orchestra, the human voice, or any single instrument. The rustle of the wind through a forest and the murmuring of a distant



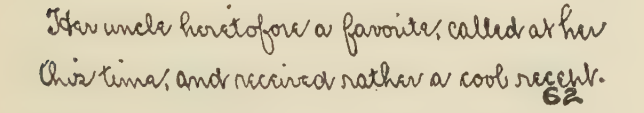
stream is sweet music to ears attuned for it. Where the writer is a composer of music, you will find many of the small letters bearing marked resemblance to musical notes and symbols, rests, sharps, flats, etc. In composers' writing, there will be found marked originality in the formation of capital letters and combinations of strokes connecting links, etc. There is often much eccentric impulse in the writing of musicians carrying with it a goodly leaven of intuition.

Good musical ability and critical sense are shown in this specimen. There is tenderness, sensitiveness, and great "feeling" which is always necessary to the true musical nature, reflecting enough emotion and passion to give fire, expression, and tonal quality to renditions, or to keenly appreciate music of that kind. Several of the letters remind one of sharps, while some of them look like notes, rests, etc. Intuition is present in proper proportion, together with activity, originality, artistic sense, and good capacity for sustained effort and ability to concentrate. Altogether, this is a very interesting musical "hand." See also Nos. 7, 16, 25, 34, 46, 64, 75, 84, 87, 94.

62. NEATNESS

"Order means light and peace, inward liberty and free command over one's self; order is power."—*Amiel.*

ORDERLY, methodical and well formed writing denotes a neat and methodical mind. Margins will be properly proportioned, and the "i's" will be carefully dotted and the "t's" properly crossed by a stroke that is divided in half by the stem itself. The slant of the writing will be unvarying and the punctuation marks will all be carefully and properly inserted. The entire script will be free from ugly shadings or unnecessary lines, markings, etc., and stand out clearly and simply. It may be round writing, or sharp and angular, and it may be a back hand, vertical, or slanting. To sum up, people who are neat and clean both physically and mentally, write "hands" that are neat and clean,



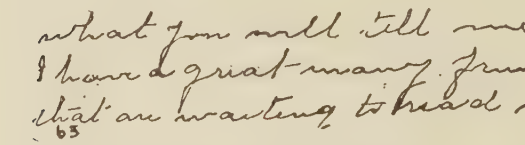
without over-ornamentation, but unassuming and plain, expressing good taste, intelligence, clearness of ideas and method.

Here is an excellent example of a neat and very orderly person, possessing good taste, note how each word is clearly spaced, and see how carefully the "i's" are dotted and the "t's" crossed. The terminals are all an equal length, the spaces between the words and between the lines are always the same, and the slant of each line and each word is unvarying. This is rather an artificial script, however, due to training or occupational requirements. There is really more affection in this nature than the writing gives credit for. The nature is frank, open, truthful and candid. There is no attempt at concealment in any way, and the small "a's" and "o's" are open at the top, or else lightly closed. This writer has a very well ordered method of thought and perception, and the rather undersize writing bespeaks observation. The mind, however, works deliberately though steadily. See also Nos. 1, 7, 15, 20, 46, 47, 52, 56, 59, 71, 83, 87.

63. NERVOUSNESS

"I am always in haste, and never in a hurry."—*John Wesley.*

IRRITABILITY is one form of nervousness shown in the bars to the "t's" being placed way up at the top of the stem, or in the air above it. Nervous people are usually very sensitive, so you may be sure that the writing will generally lean very decidedly, and sometimes it will be sharp and angular in appearance. Writing that appears to have been performed quickly and hastily is another indication of nervousness. Again, when the small letters are of uneven height accompanied by any of the signs mentioned above, you have nervousness with ill health. If the writing is, in addition, very weak and "trembly," you have a person who is nearing or



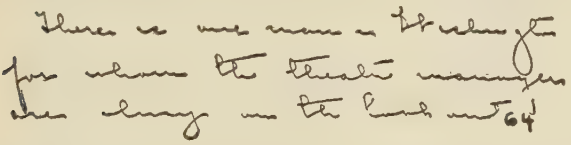
recovering from a nervous breakdown. It will require some little experience and considerable observation and judgment to hit upon just the right combination or kind of nervousness, but practice, in this, like everything else in time, gives accuracy and stability in judging the condition and degree of nervous unrest and lack of self-control.

Notice how "labored" this writing is. What a hard time it was to "keep it up" and how wavering the pen strokes are that form the words. This very clearly shows weakness, which in connection with the different height to the small letters, sensitiveness, and very thin, light writing that so clearly lacks "force" discloses a sensitive nervousness that is alarming. The writing aside from the extreme nervousness, weakness, and ill health it expresses, shows great sympathy, affection, idealism, good intelligence, reverence, curiosity, tactfulness and a sweet, candid truthful and unassuming nature that is truly noble in its simplicity and honesty. See also Nos. 7, 28, 34, 46, 78, 84.

64. OBSERVATION

"It needs a man to perceive a man."—*A. B. Alcott.*

PEOPLE who take note of things must have a blending of curiosity, some imagination, and the natural instinct for criticism and analysis. The writing will therefore show rapidity of movement, and the bars to the "t's" will be placed high up, or even above and following the top of the stem. The writing will be "under size," small, compact, and well spaced as to words and lines. If the writing is sharp, it denotes more perseverance and "penetration" accompanying the observation which will also tend to strengthen the memory. The writing may be either vertical, back-hand, or possessed of a good slant.



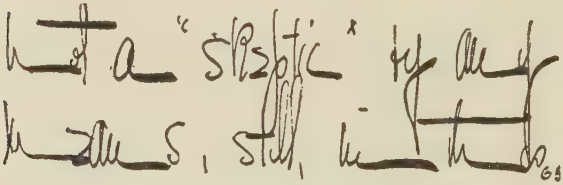
Really observant people have clear minds with good ability to see, and comprehend through their natural instinct to dissect, segregate, or analyze the things that come under their notice, and which interest them.

This is a very good example of an "observant" mind recorded in these few lines of writing. Observe how well the characteristics above described synchronize with this specimen. The small, undersize, clearly spaced words and lines, and the clearness of ideas, vigor of pen movement, and curiosity, are all well expressed. Do not overlook the original manner of making the capital "W," which also tells of originality, artistic sense, power of construction, and you cannot help remarking the wonderful resemblance this letter bears to a couple of musical notes, which tells of ability at musical composition. Excellent personality is shown, good judgment, which is rather unsympathetic, but well balanced by intuition and logic. The mind control, and selfishness, with the instinctive knowledge of intuition and reason, will give this writer the ability to look out for own interests. See also Nos. 15, 38, 43, 46, 53, 59, 66, 70, 75, 83.

65. OBSTINACY

"Egotism with the blinders on."—*D. B. Lucas.*

THERE are various degrees, and different kinds of obstinacy, the same as there are varying intelligences, judgment, or will. There is the blind, unreasoning "pig-headed" stubbornness that will not yield no matter how palpable the evidence, which always marks the mediocre mind, and there is the kind of firmness that backs up the will, so long as the intelligence and conscience approve the course. Stubbornness is not "will" as a good many folks think is the case. It is one of the departments of will, and should always be directed and controlled by the intelligence. The kind of obstinacy under discussion is the unreasoning kind that is "determined whether or no" and which reflects a headstrong



and positively determined impulse. Look to the left-to-right strokes, especially the terminal strokes, and the bars to the "t's." If they are very heavy, thick, and emphatic, you have a determined, obstinate, and rather unreasoning impulse. Of course, little initial and final hooks showing tenacity, sharp, angular script, applied with vigor to the paper, also tells of obstinacy, but a kind of stubbornness that is better balanced than that illustrated above.

Notice the upright writing and cunning expressed in the tapering words. Observe the t-bars how heavy they are, and how this characteristic is accentuated in the last strokes to words. A very unfeeling and selfish nature that is determined to have own way at all costs, coupled with a frightful temper which too frequently asserts itself. There is much artificiality, pride, pretension and self-congratulation expressed in this unfeeling, determined and obstinately headstrong script. See also Nos. 3, 6, 30, 33, 72.

66. ORGANIZATION

"Let all things have their place; let each part of your business have its time."—*Benjamin Franklin.*

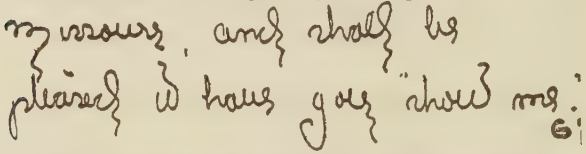
GOOD organizers require a good all-round equipoise. They must also have intelligence, a clearness of ideas, intuition, be moderately aggressive, and have perseverance. So, you will find the script neither cold-blooded nor sensitive, with fairly good judgment expressed, and the writing will be applied with firmness and decision. In nearly every instance the looped letters above the line and the looped letters below will be fore-shortened, and of about the same length. The writing may be round or sharp, slanting or vertical, heavy or light, large, medium or small. If it is rather under normal size, however, the ability in that direction will be accentuated in most cases, owing to the greater amount of observation and analysis in such writers.

In this specimen we find nearly all the signs described above, that tell of a nature equipped, to plan, organize, handle affairs and men, and systematize, establish and adjust matters. Good intelligence is present, and good judgment that is both logical and intuitive, and which is neither too sympathetic nor too cold or unfeeling. See how the looped letters are shortened, and how the loops below the line of writing balance those above. The wide spaces between the words and lines denote a very clear mental perspective, a lucidity of ideas, and the way the small "t's" are crossed show a careful, painstaking nature, that does not neglect the little things, and pays good attention to detail. In this particular round professional writing we find a flavor of engineering and mechanics, which, with the ability to organize would enable this writer to successfully handle men, and direct their energies and creative or constructive ability to the very best advantage. See also Nos. 14, 34, 43, 46, 51, 55, 70, 78.

67. ORIGINALITY

"Originality is the one thing which unoriginal minds cannot feel the use of."—*J. S. Mill.*

ORIGINAL people publish their personal peculiarities to others by their actions, gestures, and remarks. Even a most indifferent observer can tell whether there is originality present in this man or that woman by keeping the eyes and ears open when in their presence. So it is with originality expressed in the handwriting of a person. Original people are always imaginative, because originality has its being from the unique generation of ideas, for which the imagination is largely responsible. So, first return to the paragraph under "Imagination" and after reading it, you must expect to find some decidedly original combination of words or letters for instance, or possibly some queerly executed



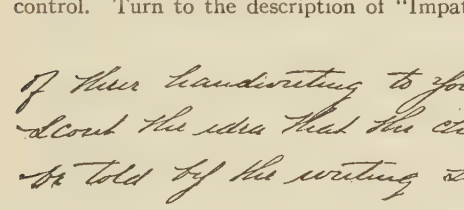
flourish, or an unusual terminal to tell of eccentricity or unusual mental impulse. There is usually a "distinct personality" in the appearance of capital letters, and there will be something in the script that sets it a little apart and separates it from the general mass of autographic matter that one meets with. After a little study Originality will shout to you with a loud voice, and you will not need to "look" for it.

What better evidence of originality need be provided than the very interesting example reproduced above? You cannot fail to see how the traits already described have all been focused in this bit of writing. Observe particularly the terminal strokes to words—how some of them ascend as though reaching up on tip-toe for something, and again how some of them reach down as though in a pool of water and "feeling around" for something. It is the imagination and originality of the writer expressing itself in a most unusual and expected manner. There are many other interesting signs in this specimen which you will have no trouble in picking out for yourself if you have carefully read what has gone before. See also Nos. 5, 43, 46, 49, 53, 70, 83, 87, 100.

68. PATIENCE

"Patience is the strongest of strong drinks, for it kills the giant Despair."—*D. Iarrold.*

EVIDENCES of self-control in a script is one of the strongest signs of "Patience." It also requires a certain amount of courage to properly exercise this most important virtue. The writing will breathe calmness from every line, and word and letter. There may be considerable angularity and sharpness and it may have good determination expressed as well, but the writing will be free from sudden heavy strokes, particularly the left-to-right strokes, which when suddenly accented in a word denote impatience and lack of self-control. Turn to the description of "Impatience" and



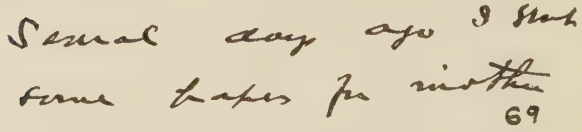
contrast these two specimens, which will give you an excellent idea of both extremes. Sometimes we find evidences of great impatience in a writer, which the will and intelligence keep under constant control. Patience comes of a confidence born of faith, and consequently you may expect to find idealism well expressed.

This is a very interesting specimen in many ways, it not only illustrates very strikingly the characteristics of the trait under discussion, but it also shows originality in the high stroke to the "y's," which also tells of much ideality, faith, confidence, and spirituality. This writer is very tender, human, sympathetic, truthful and honest, one whose sympathies are quickly aroused by suffering either in people or animals, an unwavering adherence to ideals and duty is shown, together with great delicacy of feeling, culture and refinement. It is an enthusiastic nature as well, possessing rather vivid powers of fancy and imagination, and a romantic temperament. See also Nos. 8, 12, 20, 39, 42, 52, 62, 71, 87, 92, 94.

69. PENETRATION

"The heart has eyes that the brain knows nothing of."—*C. H. Parkhurst.*

THIS is only another name for "discernment"—the ability to get at the bottom of things and comprehend causes, conditions and effects, to uncover real motives and impulses. It is a compound trait, requiring criticism, observation, judgment, intuition, perception, and deductive powers. The more pronounced these traits are, the more they are emphasized in the writing, the greater will be the degree of penetration and keenness of discernment. Small writing, words broken in one or more pieces, words solid and perhaps joined together, clear, well defined spaces between words



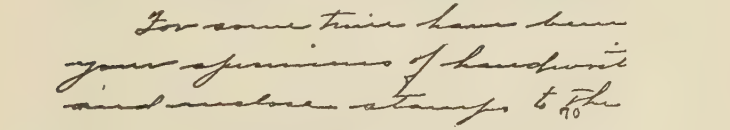
and lines of writing, are the indices of an active, clear, discerning and penetrative mind. Sometimes the writing will carry a goodly supply of "thorns" also at end of words, and always you will find a high order of intelligence reflected in the script.

This writer has excellent organic quality so necessary to the penetrative intelligence. Notice how the "g's" and "y's" are formed, with the least possible effort. The clear spacing of words, lines and letters. The rather sharp writing applied with firmness. See how perfectly intuition and logic are blended and the good power of criticism, analysis and observation that these lines reveal. There is also much caution expressed in the way the last three or four letters in some of the words are pulled closer together than the first letters in the word. Strong will that is properly tempered with determination, firmness and resistance, will be easily recognized by even a casual observer. It is easy to deduce that this writer has gone through many "ups-and-downs" that have done much to develop the fine natural endowment of mind and body. Fine endurance and good vitality are all clearly portrayed in this illustration. See also Nos. 14, 43, 46, 47, 51, 53, 56, 59, 64, 70, 78, 100.

70. PERCEPTION

"The many sided mind is ripe for every prize."—*M. Tupper.*

THIS is the foundation of the intelligence. It is the ability to reach correct conclusions, to distinguish, recognize, apprehend, understand and know. Perception is also a compound trait based upon one's ability to observe and properly correlate impressions and facts. Refer to what has been said already concerning "Intelligence" and "Judgment," which will refresh your mind. It will take some time for the beginner to properly understand the degree of perception in a writer, and this can only be told by many painstaking comparisons and much study. Where there is no intuition, the perception is



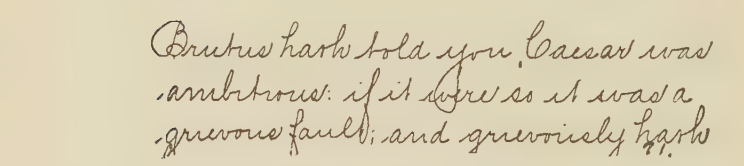
slower and, if the writing is sharp, more "penetrative." Where there is intuition the perception is quickened and the mind is led over the short cuts in its journey from cause to effect. Good observational powers also assist the perception and the memory.

This writer has a very good perception expressed in the under average writing telling of observation, and in the clear spacing of words and lines, showing clearness of ideas. There is some intuition, but not enough to enable the mind to grasp correct conclusions quickly, without traveling the slower path of putting two and two together. The judgment would be good except that it is oversympathetic and too emotional. This is also a rather credensive nature owing to the long curved connections between the letters. An interesting example of originality is shown in the peculiar "tick" with which the capital begins. It also tells of a person who is worried about the future, and anxious to provide for it. Here is another fine-grained nature, nothing coarse, common or vulgar. The "brittle" aspect of the words and lines, makes for perseverance, with intelligent direction back of it. A faithful, honest and steadfast character. See also Nos. 14, 15, 34, 43, 46, 47, 51, 53, 54, 56, 64, 69, 74, 78, 83.

71. PERSEVERANCE

"To persevere in one's duty and be silent is the best answer to calumny."—*Washington.*

THIS is one of the degrees of determination. Therefore, expect to find a rather firm, straight, progressive form of writing that even may appear to be somewhat "brittle." Well controlled and directed energy with evidences of imagination and impulse which the will directs, but does not domineer. The writing will show uniformity of appearance, small letters will nearly all be the same height and the script will form perfectly horizontal lines, though the words may run up or down little individual hills of their own. An even pressure of the pen will be evident throughout. Perseverance is



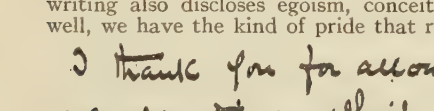
capacity for sustained effort, and it must be remembered that the effort need not be impulsive or acutely active. Remember the old story about the hare and the tortoise.

The writer of these lines has very good perseverance, but not a great deal of activity. It is the writing of a plodder, one who will accomplish by keeping everlastingly at it. There is also a great deal of patience, and the ability to wait for the fruition of things. Notice how perfectly straight and horizontal are the connections between some of the letters which gives a "brittleness" to the writing mentioned above. There is some vanity and susceptibility to flattery expressed in the large bows to the "y's," etc., and imagination held in check is clearly shown in the terminals to many words. It is a painstaking and particular script from the hand of one whose nature has not yet become fully "set." Note the very even pressure throughout the entire script, and what a straight line the bottom of the words make. See also Nos. 4, 14, 25, 34, 43, 46, 47, 55, 68, 70, 74, 77, 78, 85, 91, 99.

72. PRIDE

"There is a paradox in pride; it makes some men ridiculous, but prevents others from becoming so."—*Colton.*

THIS is a virtue, which, if carried too far, becomes a vice. Good, natural self-respect, is a fine thing, but if it is encouraged to go to seed, it will in time yield a crop of arrogance, and make one haughty and supercilious. One of the surest indications of pride is disclosed in the first stroke of the capital "M." If it reaches up and rears itself higher than modesty, moderation and good taste dictate, to such an extent may you ascribe the overdeveloped sense of personal independence. Another important sign is where capital letters are written where small ones should be, or when the small letters assume almost capital proportions. Where the writing also discloses egoism, conceit, and egotism as well, we have the kind of pride that reflects or radiates



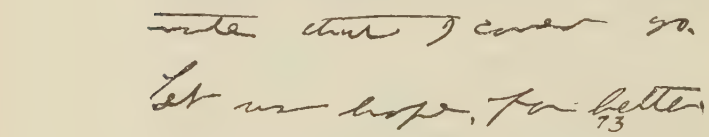
a cold and haughty arrogance, a rather contemptuous and supercilious attitude toward others. Snail-shell curls may be added to capitals and the whole script will carry much pretension and flourish. Another sign sometimes met with is shown in the specimen presented below.

Observe closely how the small letters are invariably shaded at the bottom. This is another sign of false pride. But there is still another noticeable peculiarity about this specimen that is more than ordinarily interesting. Do you see how little "flags" have been added to the beginning of some of the "m's" and "n's"? They remind one of the man who stands on tiptoe in a crowd before a moving picture camera, and waves his hat or handkerchief to attract notice to "himself." They remind one of a frantic effort to draw attention to "self." They also tell of a love of luxury, ease and personal convenience. The vertical style of this particular bit of writing tells of an unfeeling and artificial nature that is unduly puffed up with pride. You will also find exaggerated ego and conceit. One not skilled in analysis would scarcely expect to find the condescending, superiority so clearly expressed in this specimen. See also Nos. 27, 30, 34, 38, 46, 47, 65, 81, 88, 96.

73. QUICK THOUGHT

"Unqualified activity, of whatever kind, leads at last to bankruptcy."—*Goethe.*

THIS comes of an energetic, imaginative and somewhat intuitive intelligence. Quick thinkers are usually clear thinkers, and clear thinking must always reflect good judgment. The signs of criticism and observation are generally well developed in the writing of those who are mentally active. The writing will be more or less illegible, because the mind is driving the hand to the limit of its capacity to record the outpouring of ideas. Abbreviations are frequently made use of, and ditto marks inserted sometimes in a place where the same word is used in the line above. The script will



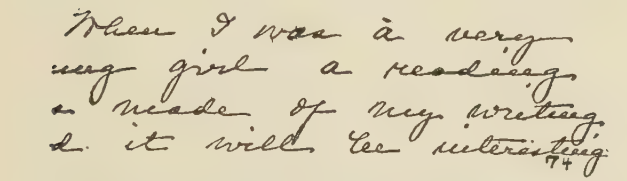
be angular as a rule, because that is the natural expression of speed—a straight line being the shortest distance between two fixed points.

What better visible expression of mental activity than the specimen reproduced above could be desired? This running script fairly seems to dart along the paper in an effort to keep up with a mind that projects itself in a shower. And yet note the clearness of ideas, the clever spacing of words and lines, all t's are crossed, "*i*"-dots and punctuation marks are properly inserted, disclosing a careful and painstaking nature that is mentally resourceful, fertile in ideas, and having facility to express them fluently. The long dashes to the t's bespeak ardor, imagination and enthusiasm. There is no deceit, circumlocution or falsehood, hypocrisy or pretension in this nature. Note how the words run down little individual hills of their own, showing an aggressive pressure against time and circumstance at time of writing. It is true that some of these words taper or "fine-out" toward their endings, but this sign in this instance is due to the rapid flow of thought and the inability of the physical hand to record the idea clearly. See also Nos. 4, 16, 28, 34, 43, 46, 47, 60, 70, 78, 83, 84, 99.

74. REASON

"If you will not hear reason, she will surely rap your knuckles."—*Franklin.*

THIS is a sustained sequence of rational ideas. If the reader has read the explanation of "Logic" and "Lucidity of Mind" the trait under discussion has already received two very good descriptions. There are very few breaks in the words written by logical folks. Words are started, written and completed without raising the pen from the paper. They are mostly a practical lot, and are not prone to jump at conclusions. As in all other signs, it is necessary to study the strength of it to arrive at the degree of reason in a writer. Reason



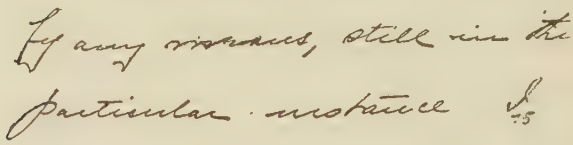
is one of the important departments of a sound judgment. Where some intuition is present the perception will be quickened, but not necessarily sharpened, though it will take longer to reach conclusions if the mind is purely logical and deductive.

This specimen exhibits a purely logical mind. In no case has the pen been raised from the paper after commencing to write a word until that word has been completely finished. The words are perfectly solid. Note the little fine fishhooks at the end of words, denoting great tenacity of ideas—the kind of person who will hang on to a problem like a bulldog to the slack of a tramp's trousers, and reason the matter out if it takes a year. Here is another excellent example of "Perseverance," previously described, and a nature that is friendly, impenetrable, curious and diplomatic. The rather thick round i-dots are indicative of a love of property and material possessions, with enough "stick-to-itiveness" to win out against competition, obstacles or hardship. See also Nos. 2, 25, 32, 47, 54, 58, 70, 83, 87.

75. REFINEMENT

"The foundation of culture, as of character, is at last the moral sentiment."—*Emerson.*

THERE is delicacy of feeling and refinement, elegance and freedom from coarseness so clearly reflected in the writing of polished and cultivated people that is so self-evident it cannot be mistaken or misinterpreted. The capital letters will possess a gracefulness, delicacy and clearness. There will be no thick, smeary inharmonies. There should be a good slant, showing sympathy and "heart," and the script will be direct and simply formed, without ostentation or vulgar



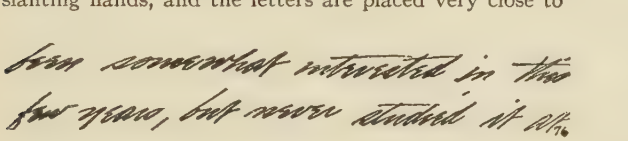
flourish. Anything coarse or common is most repugnant, to a refined nature, consequently it is the most natural thing in the world that the writing will reflect the tender, ideal spirituality that is always the concomitant of refinement.

Refinement beams out from every stroke of the pen in this specimen. There are no incongruities to spoil the very pleasing impression this writing creates to the eye and judgment. Affection, sympathy, tenderness, ideality, nobility of thought, high-grade intelligence, delicacy of feeling, cultivation, education, honesty, candor, reverence, fondness for children, logic, intuition, penetration, carefulness and a very observant, cordial, considerate and painstaking nature—all are very strongly marked in this interesting character cameo. Lively imagination and quick flow of thought are discernible in the t-cross ahead of the "t" and confirmed in the high i-dots that are also in advance of the letter. The writing is made up mostly of straight lines with modified curves at the base of letters. There is here a directness of action and speech, that would be tempered with a proper consideration for the other fellow. See also Nos. 15, 20, 34, 36, 46, 47, 62, 68, 71, 77, 83, 88, 89, 92, 94.

76. RESERVE

"Everything that is exquisite hides itself."—*C. Roux.*

PEOPLE who are impenetrable, non-committal and cunning may be said to be reserved. Backwardness, shyness, modesty and self-consciousness are also reserve, but another kind and springing from a different cause. Those who are deliberately reserved practice inscrutibility in their dealings with others. Their writing will express the graphic signs of cunning, non-commitalness and impenetrability to a greater or less degree. The a's and o's will be tied in little hard knots and the words will taper at their ends. People who are timid, shy and self-conscious, or perhaps overmodest in a self-deprecatory sense, write very thin, slanting hands, and the letters are placed very close to



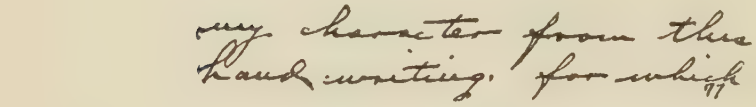
one another by foreshortening the connecting strokes. The strokes of the capital M will also show this peculiarity, and nearly always nervousness and extreme sensitiveness will be clearly evident.

Here is the reserve of extreme sensitiveness, modesty and shyness. It is a very honest, open and candid nature, but exceedingly hard to become acquainted with, and is the writing of one who will not bestow friendship or confidence very easily, but when once given is very devoted and loyal. Such writers are not "good mixers." They do not make acquaintances easily. They do not seek the lime-light, but keep to themselves, and are consequently often considered proud and "superior" by those who cannot understand the reason for such seeming indifference and aloofness. Do not overlook the ardor and enthusiasm, imagination, action, intelligence, generosity, liveliness, curiosity, will, resistance, ambition, economy and mathematics that are all so readily recognizable in this very interesting and informative specimen. See also Nos. 7, 12, 20, 21, 52, 60, 68, 84, 91.

77. RESISTANCE

"Self-denial is indispensable to a strong character."—*Thos. Parker.*

WHAT would you expect to find in the writing of people who have good resistance if not energy and firm will? The writing will be applied with vigor, the t's will be crossed with energy and determination, and the writing will be more or less sharp and angular. Final y's and g's may be frequently made like 7's and 9's, and there will, of course, be intelligence above the ordinary to apply, direct and supplement the operation of the individual will. One must learn to consider the strength of these signs, and also the amount of stubbornness and tenacity, in order to achieve an accurate and unclouded perspective of the degree and kind of resistance disclosed in a specimen.

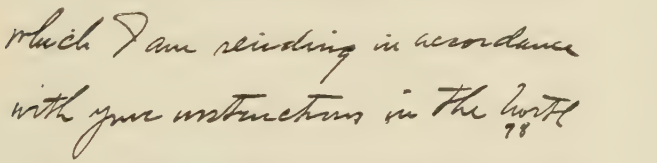


This writer has good resistance, that is stiff, well directed and controlled by the will. Perseverance is shown in the straight lines and rather brittle style of writing, showing that the capacity to withstand would be well sustained. Some irritability, closely approximating a mild sort of violence, is shown at times in the flung-lance endings of some of the words. The straight inflexible strokes with which some of the words begin tell of a love of contest and a rather argumentative nature—one who will hold to his side of an argument or dispute with firmness and actively resist any attempt to alter the personal viewpoint so long as the intelligence is convinced that the personal viewpoint is correct. Under certain circumstances this writer will be a little quarrelsome. Observe the inflexible t-cross and the horizontal terminal to second word. Good ideality in the altitude to loops above, and fidelity to principles in the firm unvarying pressure and fixed slant. See also Nos. 21, 43, 46, 56, 60, 69, 78, 89, 91, 99.

78. RESOURCEFULNESS

"He is no whole man until he knows how to earn a blameless livelihood."—*Emerson.*

THIS means a mind that is fertile in expedients, active, nimble, perceptive and of sound judgment. What will produce this? Imagination, of course—the generation of ideas. Yes, and more than that. Observation will be present, penetration, logic, clearness of ideas, energy, aggressiveness, and there should be a goodly leaven of intuition to quicken the perceptions and give tactfulness. Resourcefulness is a decidedly compound and rather complex trait, but it can be easily recognized and properly classified with study and comparison. It requires a versatility of method, variously directed and applied by the intelligence. It is a ready



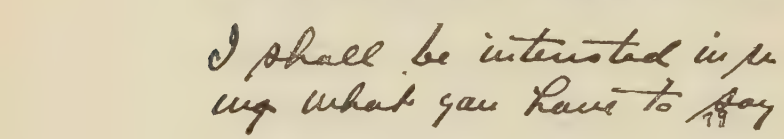
expediency that successfully meets obstacles or discouragement. Resourcefulness requires *initiative* to make it effective, and the specimen already given under that caption is an excellent example of quick and instant resourcefulness in unexpected situations.

The writer of the above is a resourceful person, but owing to the lack of intuition is not as responsive to sudden and tense situations. Some of the words run up little individual hills showing consideration. Other words run down little inclines of their own, telling of activity and the ability to fight against obstacles. This shows that the plans would have to be carefully thought out first, and after the course was decided upon it would be pressed with great vigor. Note the dash, activity, vigor, vim, enthusiasm, aggressiveness, imagination, clear mind, lucidity of ideas and perseverance all well developed in this writing. A nature, surely, that would stand up well under responsibilities. The uneven height of the letters reflect some sickness, and nervousness is also intense enough to cause some concern. See also Nos. 19, 43, 46, 47, 53, 69, 83.

79. REVERENCE

"Christ is not valued at all unless He be valued above all."—*St. Augustine.*

THIS is the regard for things spiritual and the ability to properly appreciate their importance. One must have good ideality to do this, and also some inflexibility in adhering to loftiness of ideas and noble sentiments. Sincerity there must be in recognizing these feelings and adhering to them. Hypocrites are not really reverent. They are too variable, fluctuating and "two-faced." You may expect to find the looped letters above the line longer than those below, and the slant should be about midway between the horizontal and the perpendicular, the pen applied with firmness



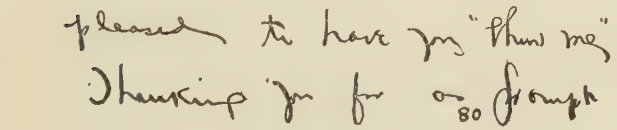
and steadiness. The script may be sharp, round, angular or square, and it may be light, medium or heavy. There will always be an openness in the writing of people who are truly reverent, a "nothing to conceal" atmosphere about it that is plain and unmistakable.

You cannot help being struck with the general uniformity and non-variableness expressed in this writing. It expresses good spirituality in the long loops and stems above, determination, steadfastness of purpose, perseverance, with good resistance and will. Truthfulness, candor, sincerity, a clear and lucid mind that is calm and thoughtful, a high order of intelligence, tactfulness, particularity, and a nature that does not accept views, creeds, or rules of conduct too easily, nor yet is a skeptic, but who will approach a matter with an open mind, and after due consideration decide, and hold the decision firmly. All of which when properly strung together reveals a loyal, steadfast, honest, sincere and reverential nature. The rather thick, filled in writing and heavy pen pressure in all directions bespeaks for this writer a growing sensuousness that will, in time, overlap into sensuality if not properly counteracted. See also Nos. 12, 27, 34, 36, 42, 52, 57, 88, 92, 94.

80. SARCASM

"The tongue is not steel—yet it cuts."—*M. Tupper.*

WHENEVER you see rather sharp, angular writing, with many upstanding points like those of a tack, and the "t's" crossed with a wavy or curved line instead of a straight stroke, you may safely ascribe sarcasm to such a one. If the horns or ends of the t-bar turn up, the quality of satire will not be so cutting as if they are pointed down. Sometimes there is much unfeeling shown in vertical script, with many flung-lance terminals, downward and to the right. Such writers will not hesitate to avail themselves of every opportunity to discharge their sarcastic shafts, and are not particular concerning the wounds they leave. The sarcastic person



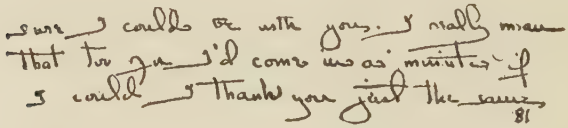
is usually quick-witted, so we may expect to find the lines of writing, and the words separated by generous spaces with no interfering bows, loops or tangles. Sarcasm begets a spirit of criticism, consequently the writing will disclose observation in the rather under normal size of the script.

This is the written evidence of a sharp and very sarcastic nature, that can say mean and cutting things, without regard to the feelings of others. Much verbal violence is also shown in the "flung-lance" down-stroke endings of numerous words. This is probably a person who prides himself upon his ability as a satyrist, as there is a goodly amount of conceit expressed in this writing. The necessary intelligence and clearness of ideas are well expressed in these lines, together with much finesse, some cunning and a rather material nature that is fond of the good things of life. Considerable capriciousness in the application of energy, and accompanied by indolence, carelessness, and some affectation are also disclosed to the trained eye of those who know how to look for the signs and properly interpret them. See also Nos. 16, 26, 40, 46, 48, 65, 77, 81, 93.

81. SELFISHNESS

"The same people who can deny others everything, are famous for refusing themselves nothing."—*Leigh Hunt.*

THIS is a lack of generosity, or consideration for others, in some form or other. Selfish folks are mostly unfeeling and thoughtless, look well after the interests of number one, and are ungenerous. It will require some experience and careful study to be able to understand the kind and amount of selfishness revealed in a person's handwriting. You may nearly always expect to see it reflected in a vertical style, in which the capital "C," "M," "N," and "E" terminals curve backward and inward. Often the tails of the small "s's," "n's," "d's," and "t's" as well as some of the terminal strokes will shoot up over or around some other stem or



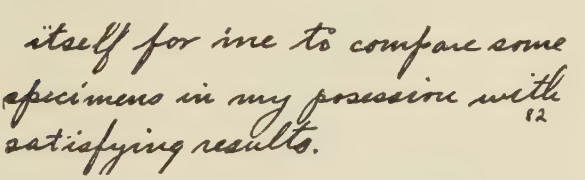
letter. Little incurling terminal hooks—always turning inward (returning to self)—denote a mind and thought always pivoting and turning upon personal consideration, comfort and convenience. Abbreviated terminals are still another sign. Where little hooks are added, indicating tenacity of purpose, you may be quite sure that such writers are very selfish about having their own way. Vanity and egotism may, or may not, also be present.

The signs of a selfish nature have been so thoroughly described above, and are so clearly illustrated in this bit of writing, that little more need be added. Do not overlook the vanity, love of praise and susceptibility to flattery expressed in the large "fat" bows to the looped letters. Artificiality, pretension, and a striving for effect are plainly evident. The minute little hooks and incurling terminals are clearly expressed, as is also the upright, artificial and unfeeling writing that tells so clearly of a lack of genuine sympathy and consideration for others. See also Nos. 10, 16, 18, 24, 30, 31, 33, 40, 45, 50, 58, 65, 72, 93, 95.

82. SELF-CONTROL

"How art thou to attain self-control if thou shun all occasions for practicing it?"—*Jean Nicholas Grou.*

THIS is the ability to guide, repress, restrain, regulate and govern yourself. This requires good intelligence, will, resistance and courage. You must therefore expect to find all of these qualifications fairly well expressed in the writing of those who can, and do, administer their impulses wisely and with discretion. Only long and careful study can give the student an adequate understanding of the kind and degree of self-repression. Quickly made, sudden pen strokes often mean a lack of moderation and restraint, unless there is much resistance to accompany it. Intense



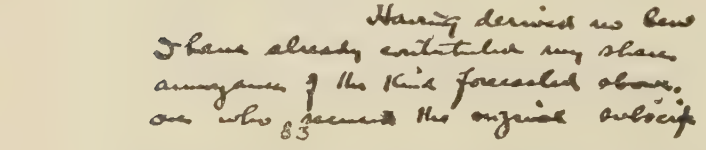
natures that are aggressive and impatient require more ability to control themselves than those who are naturally moderate and phlegmatic. Supersensitive and emotional writers at times find it very hard to control their feelings. They must show much determination, resistance and will in order to keep a proper hold upon themselves. An intense, impatient, and active nature, as a rule, will display more self-control in great emergencies that threaten life. The higher the intelligence and organic quality, the more will such natures be able to face a great crisis calmly and courageously. It is one of the most-to-be-desired acquisitions.

This specimen exhibits good ordinary self-control. It is rather a calm and untroubled nature, with good determination and intelligence. It is not an intense or very active and aggressive nature, but the clearness of ideas, intelligence and quiet calmness expressing a modest courage all give this writer very good self-control under ordinary conditions. He is not one who would easily lose his head or "fly to pieces." See also Nos. 8, 14, 38, 43, 46, 47, 51, 53, 59, 66, 77, 83, 89, 99.

83. SCIENTIFIC TASTES

"Science distinguishes a man of honor from one of those athletic brutes we call heroes."—*Dryden.*

SCIENTISTS are people of more than ordinary intelligence, observation, investigation, criticism and analysis. They generally have the quality of penetration, and getting at the bottom of things. They are the discoverers, developers and classifiers of knowledge, in its various departments. A keen, critical, alert intelligence will be disclosed in small well proportioned and properly balanced writing. The writing may be round or sharp, and it may be slanting or vertical, heavy or light. A fertility in the generation of ideas, and ability to express them will be expressed in the signs of literary instinct you will generally find, which include logic, intuition, sequence of ideas, curiosity,



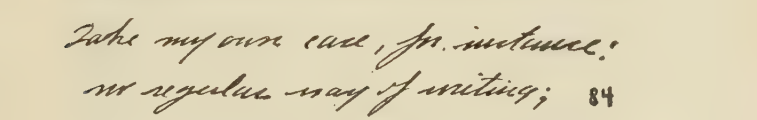
diligence, perseverance, self-control, cultivation, carefulness and accuracy. Thoroughness will also be one of the dominating features in the careful punctuation, dotting of "i's," crossing of the "t's," etc. Many people are interested in scientific progress and achievement who are not actually engaged in scientific work.

Here is the small, careful, intelligent, observant, thorough writing reflecting the scientific mind. Thoughtful ness and reflection are expressed, together with a fine, clear, keen and lucid intellect. Excellent powers of deduction are shown that are properly assisted by intuition. Originality and facility in expressing ideas and dexterity in method of accomplishment, together with some inventive instinct, are all reflected in this very interesting script. A temperament in which both mind and heart assert themselves is present, as are curiosity, perseverance, capacity for prolonged effort, determination, energy, activity and will. Self-control is also exceptionally well developed in this nature. See also Nos. 14, 43, 46, 53, 60.

84. SENSITIVENESS

"Feeling comes before reflection."—*Haweis.*

INDICATED by very sloping writing, with medium or light pressure. Such people find it hard to get over a criticism or a reprimand, particularly if the script has a "pressed-together" appearance. The absence of connections between words shows a reserve and timidity, non-forwardness, etc., that accentuates the amount of sensitiveness and emotion in such natures. An inconsiderate word or action cuts them worse than the lash of a whip, and while they may forgive, it is quite impossible to forget. They may not be revengeful or take aggressive steps to right a wrong, but they nearly



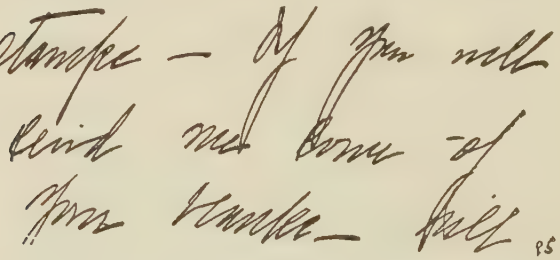
always are resentful. They cannot help being so because it is natural that they should be so. Where a lack of will is evident, there will be a tendency to "fill up," and in the case of women, to become lachyrymose and resort to tears, particularly if there is a natural gloomy or despondent side. They feel themselves unappreciated, misused, and frequently indulge in self-pity.

There is a great deal of emotion, and nervous sensitiveness in the specimen reproduced above. Note how closely the letters lie next to each other, and how the writing slants. The slant, as you will observe, is nearly non-variable. It all leans at the same angle. This is the writing of an exceedingly sensitive and rather emotional person, who feels a slight, real or fancied, very keenly. Honesty, candor, faithfulness, loyalty, perseverance, conscientiousness, activity, a clear and lucid mind, very active and alert intelligence, curiosity, fondness for music and a rather neurasthenic temperament are all strongly reflected in this little mirror of the individuality. The sensitiveness, imagination and intuition, all of which are emphasized, would make this writer very "impressionable" and possibly there is some psychic power capable of being developed. See also Nos. 4, 7, 21, 34, 44, 52, 57, 68, 76, 86, 92.

85. SENSUOUSNESS

"Tangible pleasures are enough for the animal man."—*M. Tupper.*

THIS is not the same as sensuality, they may be first cousins, but they are not brothers. The former relates more particularly to the five senses, and a fondness for those things that appeal agreeably and elegantly to them. The latter relates to the coarser, more common, vulgar, and carnal appetites. Sensuousness is a refinement of feeling and desires. It is a love of the beautiful in nature and in face, form and figure. Of delicate perfumes, and rich materials, tasty foods, and dainty things. There is much symmetry, affection, culture and delicacy of feeling reflected in



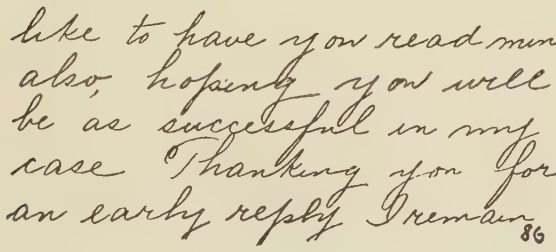
sensuous writing. Such shading as is done is generally applied to the horizontal, left-to-right strokes instead of the perpendicular ones, which reflect more of sensuality, particularly where the writing is dirty and coarse, and where the capital "M's" are broad and immoderate. There is usually evidence of musical and artistic taste, poetic feeling and good sense of proportion expressed in sensuous writing, a refinement and "education" of the baser impulses, which carry with them a suggestion of good will intelligence and self-control.

The dashes used in this specimen in place of punctuation marks sugggest a prudent, guarded and cautious nature. Note the ardor, enthusiasm and activity in the long t-bars. This is the writing of a natural sybarite, reflecting so clearly the signs of sensuousness described above that nothing more need be said. See also Nos. 4, 16, 24, 26, 37, 50, 58, 76, 81, 96.

86. SIMPLICITY

"Moderation is the silken string running through the pearl—chain of all virtues."—*Bishop Hall.*

A TOTAL absence of flourishes, bows, waterspouts, curlicues, etc., denote the cultivated person of simple tastes. There are no eccentricities present in the making of capital letters. The first strokes to letters are frequently omitted, without, however, spoiling the beauty and symmetry of the writing. Type forms of capitals are often employed, margins will be in good proportion to the width of paper and size of writing.



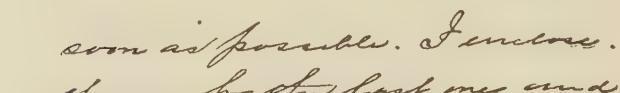
Such people have excellent taste in dress, and are not given to extremes of fashion, but they have, nevertheless, a keen appreciation of quality in texture and elegance in treatment and design. You have frank, open, candid, sincere writing, without hypocrisy, dissimulation, vulgarity or ostentation.

This writing so clearly typifies the thought contained in the last sentence above, that it only remains to call attention to the generosity, tenderness, openness, honesty and spirituality, intuition, feeling, and sympathy that add charm to a simple, gentle, kind-hearted and unassuming nature. It is, however, rather a "hot house" nature, hardly fitted to cope with the aggressively predatory instincts of worldly individuals. Such people are too easily imposed upon through an appeal to their sympathies. See also Nos. 1, 7, 14, 20, 34, 38, 43, 46, 47, 52, 59, 62, 68, 70, 71, 77, 83, 87, 89, 92, 94.

87. SINCERITY

"Weak persons cannot be sincere."—*La Rochefoucald.*

SO much has already been said under "Frankness," "Honesty" and "Loyalty" that there should now be no trouble in decrying the sincere and earnest writer. To be sincere one must be honest, truthful and free from hypocrisy. You will find the writing slant generously, the small a's, o's, d's and g's open at the top, or lightly closed. The writing will be unvarying in slant and in pressure. There will be no diminuendo words, no cunning or finesse, and you will always, or nearly always, find an absence of selfishness expressed in generous terminals. The writing may be large, medium



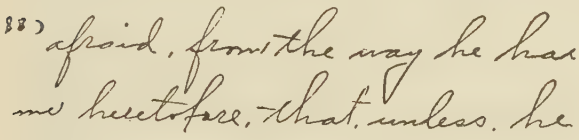
or small, thick or thin, angular or softened by curved connections, but invariably it will have been performed without hesitation, and flow along freely and openly, without any attempt at concealment.

This specimen so clearly illustrates all the indices of a sincere, loyal, honest, candid, truthful and straightforward nature that even a casual observer cannot escape them. There is a high sense of honor, idealism, and remarkable sense of duty expressed in these few words. It is the writing of a person having quick and generous sympathies and who probably takes the troubles of others too much upon own shoulders. Good imagination, natural pride and independence, spirituality, refinement, delicacy of feeling, tactfulness, and excellent judgment of people and character are also reflected in this interesting script. Originality, carefulness, particularity, and a painstakingly conscientious and thorough nature are among some of the other traits disclosed. The will is well balanced with both positive and negative qualities. There is a great deal of "conscience" shown that makes for reliability. See also Nos. 1, 4, 7, 14, 20, 34, 38, 39, 42, 43, 46, 52, 55, 57, 60, 68, 70, 77, 78, 82, 86, 89, 92, 94, 99.

88. SPIRITUALITY

"God often visits us, but most of the time we are not at home."—*Roux.*

THE loops to letters above the line are longer than they should be in proportion to the height of the small letters. The writing will be thin, performed with a light pen pressure, and it will have a good slant to it. There is no coarseness, conceit, or egotism, no material instincts outcropping in the script. The writing will be soft and sensitive, with the loops to the tall letters well defined, but they will not be "fat" bows. Gentleness will look out from every word and line. Dots to the i's will be placed rather high, and crosses to the t's



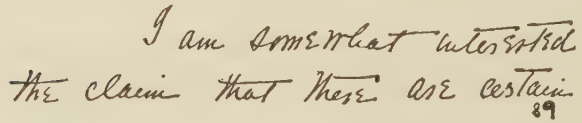
likewise, and the stems of the t's may even be looped like the i's, h's, etc. The writing will reach heavenward like the masts of a ship, and intuition may or may not be present.

This specimen reflects the signs discussed above with startling exactitude. Intense idealism, loyalty, sense of moral obligation and spirituality, are all shown in this writing. It is a nature that lives, moves and breathes in a spiritual environment or atmosphere, rather impractical on that account. There is no worldliness or sordidness in this nature. There is a great deal of weakness and timidity, it is true, and one who should be sheltered and shielded from the hard knocks the world has ready and waiting to pass out to those mortals who encroach too closely upon the material domain. There is not a great deal of resistance in this particular specimen, and this writer might easily be dominated by stronger minds of designing individuals. The nature is ideal, ethereal, and lofty. See also Nos. 15, 20, 21, 34, 36, 39, 42, 46, 52, 57, 68, 86, 92, 94.

89. TACT

"Without tact you can learn nothing. Tact teaches you when to be silent. Inquirers who are always inquiring never learn anything."—*Disraeli.*

THIS trait is a real personal blessing that is largely a birthday gift. It is the inherent ability to do the right thing, or say the proper words at the right moment without study or premeditation. Tact may be described as spontaneous, unstudied diplomacy. Tactful folks do not understand how or why they are tactful. They seem possessed often of a sixth sense that tells them unerringly just what to do, without knowing why they do it. Intuition is always strongly marked in the writing of tactful people. Consequently, you will find the words broken into one or more parts where the



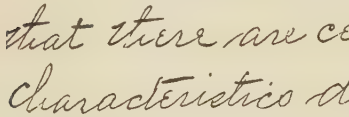
pen has been lifted in writing them. The script will show sensitiveness in the slant as a rule, though many vertical writers are tactful. Where the slanting writing is, in addition, pressed close together, accentuating the "feeling" and has been rapidly performed, showing activity of mind, such people will nearly always rise to embarrassing situations with fitting words and deeds to act as oil poured upon troubled waters.

This is an unusually tactful and spontaneously diplomatic nature, owing to the amount of intuition, sensitiveness and delicacy of feeling it discloses. It is a very honest, candid and truthful nature, too, tenacious of ideas, with good perseverence and "staying powers." Culture, refinement and education are also expressed in the use of the Greek form of the e. This letter is made in different ways, however, which bespeak adaptability and versatility. A quick, active, mobile and resourceful intelligence is also expressed, all of which accentuate the natural gracefulness of mind and tactfulness so strikingly reflected in this very interesting specimen. See also Nos. 20, 46, 53, 56, 66, 78, 83, 91.

90. TEMPER

"He submits to be seen through a microscope who suffers himself to be caught in a passion."—*Lavater.*

IT is a hard matter to cover the varying emotions with one word which will describe them. For there are various kinds of temper, springing from a multitude of causes. Vexation, an enmity, exasperation, rage, animosity, fury, resentment—all these are various "roots" from which anger or "temper" may spring. There is the righteous anger that Christ displayed when He drove the money changers from the Temple. There is the storm of passionate emotion that sweeps one off the feet when prompted by spleen, resentment or pique. Senseless anger or temper is easily generated in mediocre minds. It is one of the chief indices of an ordinary nature, for any fool can rant and rage, but it takes a



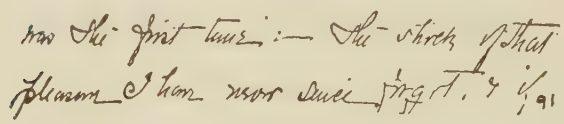
real man or woman to control one's self in the face of great provocation. Look at the t-bars for indications in temper. If it begins with a fine hair line and ends in a thick club, you have the kind of temper that starts over little things and grows into a storm of passion. If the thick end of the t-bar is at the beginning instead of at the end of the stroke, the temper will flash out suddenly and usually die away as quickly. Irritability is shown in high crosses, excitement in fly-away crosses above the top of the stem, brutality in thick, coarse, club-like strokes pointing down. Domineering instinct, by heavy bars close to the top. Observe in connection the firmness and amount of resistance expressed in the script and also the terminal left-to-right strokes. Much capacity for temper may be shown with good self-control. Look, too, to the degree of intelligence, all of which will in time give you a good idea as to the amount of anger or temper reflected in a script.

This is a senseless kind of anger that comes of a lack of self-control and a mediocre mind. Unreasoning choler and gall when things do not suit. See also Nos. 3, 6, 22, 24, 27, 33, 48, 50, 60, 65.

91. TENACITY

"We must be made fast to something that is fast, if we are not to be swept like thistle-down before the wind."—*A. Maclaren, D. D.*

THIS is a sort of inverse resistance. The ability to persevere and "hang on" in the face of opposition. There is a large element of "I want my way" in tenacious people, which is disclosed in the small "fish hooks" applied to many words and strokes, particularly to the terminals. There are a great variety of "hooks" employed by people, which have each a special significance and must be considered with the accompanying confirmatory or qualifying signs; t-bars frequently carry these tenacity-hooks, sometimes being hooked at



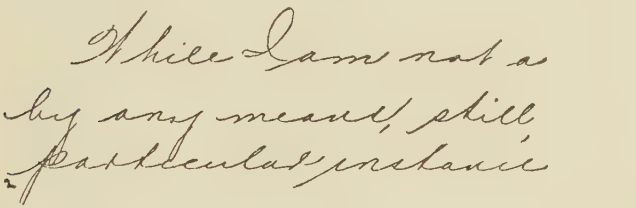
both ends. If the writing is sharp, angular, and applied with vigor, you may be sure that such an one will not give up easily, but will continue to hang on in the face of discouragement, until the purpose has been accomplished. Such writing indicates a persevering aggressiveness, a tenacity that is not easily denied. Where good intelligence is shown, backed by a properly tempered will, the tenacity will be properly directed for successful accomplishment.

The above reproduction is a very excellent example of great tenacity, perseverance and resistance, intelligently applied. See how level the writing is, the bottoms of the small letters forming a perfectly horizontal base, the clear spacing of the words and lines, the sharp angular script, the determination and decision expressed in every pen stroke, the affection, intelligence, obstinate horizontal terminal strokes, and the many well-defined tenacity-hooks these terminals and t-bars carry. It is a most interesting and informative specimen. The i-dots and t-crossings are in themselves a most interesting study. Versatility in their different positions, angles, and height. See also Nos. 14, 22, 46, 47, 53, 60, 74, 79, 89.

92. TENDERNESS

"Tenderness is the repose of passion."—*Joubert.*

THIS is a blending of sympathy and idealism, in generous proportions, without carrying too much emotion. Look for very sloping writing, the product of a pen that has been pressed lightly to the paper. The loops above and below the line will seem a trifle longer than they should be, and there is kindliness, liberality, reverence and friendliness also in the script of those who are really tender and ideal. The writing may be angular, round, or oval, and intuition may be present or absent. It will show delicacy of



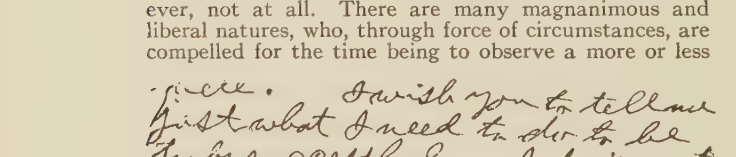
feeling, refinement and a freedom from hypocrisy and selfishness that will do you good to see. The entire script will flow softly and elegantly, like a thistle-down on a gentle zephyr, and there will be a freedom from coarseness or vulgarity.

How perfectly this specimen reflects the tender and generously sympathetic nature, friendliness and fellow-feeling being particularly conspicuous in the long curved connections between letters. The second stroke in the first capital letter shows imagination that is not always practical, but the affection is well marked in the slant and unvarying angle of the writing. It will readily be observed that this is a logical mind, a reasoner and planner, and good intelligence is also another strongly marked trait in this interesting specimen. The vitality here, does not appear to be very strong. There is ambition and hopefulness, but there does not appear to be the physical foundation to properly carry out the behest of the mind. See also Nos. 1, 21, 34, 36, 39, 42, 52, 57, 60, 68, 70, 76, 84, 86, 87, 90, 94.

93. THRIFT

"He will never get to heaven who desires to go thither alone."—*Anonymous.*

THIS is a very good trait, indeed, provided the possessor does not permit it to go to seed. Thrift over developed becomes avarice. Thrift is economy with the "bone" removed. It is judged in the same way as economy. Round writers sometimes shorten the last strokes of words and make them angular. This is one of the sign-posts of "thrift." Margins will be narrow or lacking entirely, and the words and lines will be placed close together, giving the impression of a "crowded" page. The writing need not be small, however, not at all. There are many magnanimous and liberal natures, who, through force of circumstances, are compelled for the time being to observe a more or less



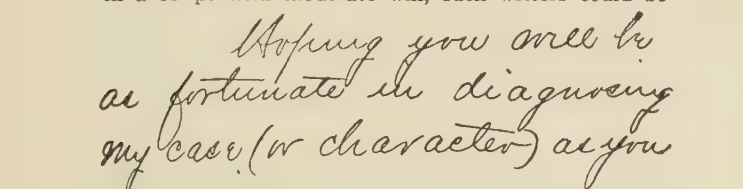
rigid economy, whose terminals, spacing and words expand again to normal with the approach of prosperity.

Even the casual observer could tell with little trouble that this specimen portrays not only thrift, but thrift going to seed. The writing is full of those "fine-out" angular terminals and the lines look over crowded. This writer will not only receive full value for every penny expended, but would expect double value for them in service or merchandise or both. There is a lack of purpose and considerable finesse expressed in the undulating lines, though good reasoning and deductive powers are shown. The mind is clear, alert, and keen, particularly in scenting financial advantage. There is a good deal of sarcasm and some hypocrisy which is natural under the circumstances. It is a rather secretive nature, suspicious and watchful, disclosing considerable mistrustfulness. Intense nervousness and at times lack of self-control are expressed, together with a lively imagination, which, with the amount of selfishness and affection shown, would make this writer rather envious of the success of others. See also Nos. 7, 11, 14, 20, 25, 38, 47, 53, 55, 66, 82, 83, 100.

94. TRUTHFULNESS

"An honest man speaks the truth though it may give offense; a vain man, in order that it may."—*Hazlitt.*

AS has been frequently set forth in these "Pointers," Truth is open and above-board. Honest people have nothing to cover up, conceal or hide. The best indication of a truthful person is a straightforward, frank, and truthful "hand." There will be a good slope to the writing (generally), the small a's, o's, d's, g's, etc., will be left open at the top, or be lightly closed. Letters will remain the same size at the end as at the beginning of a word. There will be no stencil or filliformed characters, and there will be fairly good determination and will shown, though this, like a good many other "rules," has its exceptions. Where the candor is accentuated in a script with moderate will, such writers could be



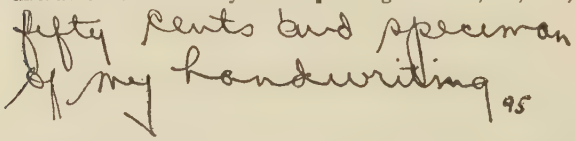
driven to make damaging admissions through an impulsive and excessive outburst of frankness. Where the writing is sharp, angular and firm, such writers are fighters for right and have the courage of their convictions. Vertical writers may be honest, frank, truthful, candid and dependable, even though they are controlled by the mind and are able to put their emotions under foot.

This is a very honest, sincere, direct, candid, open and truthful nature. It will not be a difficult matter to synchronize the signs explained above with the specimen reproduced herewith. This nature is rather pliable, however, could be driven by a strong, virile, dominant mind, but would never voluntarily do or say anything to echinate a sensitive conscience. There is enough intuition in this writing, however, to enable this person to know instinctively whom to trust and whom to avoid, which is a valuable asset under the circumstances. It is a very tender and generous nature. See also Nos. 1, 8, 12, 14, 20, 34, 38, 43, 46, 47, 52, 55, 69, 74, 78, 83, 86, 87, 89, 99.

95. UNTRUTHFULNESS

"The cruelest lies are often told in silence."—*R. L. Stevenson.*

IT is probable that no one tells the exact and unvarying truth at all times and under all circumstances. We sometimes evade and dissemble to save our pride, or the feeling of a friend, or will fib on the ground that it is "none of your business." Physicians sometimes find misrepresentations concerning a patient's condition to be best. Diplomats and statesmen have to exercise fictitious sophistries and finesse, which is only a form of untruth, and it has many and various forms and modes of expression. The hypocrite is a breathing untruth. Too much self-containedness and impenetrability leads to untruth. Dishonesty is untruth in action. Exaggeration due to a vivid imagination is an innocent form of untruth. Whenever you find writing with a's, o's, etc.,



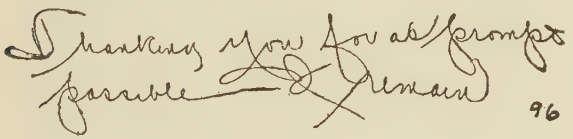
left open at the bottom, or closed at the top and tied shut in little hard knots or very tapering words whose terminals look like the tail of a snake, or letters made after a stencil pattern, or words written deliberately obscure, or an atmosphere about it that makes you think of a skeleton in the closet, or a desire to "cover up," then it is always best to be on your guard and not take too literally what is conveyed by word or script. Refer again to the descriptions and illustrations under "Cunning," "Deceit," "Dissimulation" and "Hypocrisy."

This script shows carelessness, impenetrability, secrecy, some cunning and finesse, together (as you will notice) with a lack of sincerity, directness, and straightforwardness. It is a very "inscrutable" hand, that is in danger of becoming deceitful if this impulse is carried too far. Compare this specimen with the preceding one, and note what a marked difference there is between them. There is much inconsideration, lack of sympathy, and a great deal more selfishness in the above script than I like to see, but a fault well known is a fault half cured. See also Nos. 3, 6, 9, 10, 18, 23, 24, 26, 31, 32, 40, 45, 48, 65.

96. VANITY

"The knowledge of thyself will preserve thee from vanity."—*Cervantes.*

VAIN folks are empty. They live in a world of unreality. They make much of trivial things (including themselves) and mistake ostentation for ability. There is a strong desire to "show off" to others by posing and talking to attract attention and admiration, and this self-sufficiency is always well expressed in their writing. In catering to their own exaggerated ego, these vain writers overdo it. And in overdoing it they display the mediocre minds that mistake emptiness for fulfilment. Does the writing of your new correspondent carry many flourishes, bows, tangles, waterspouts, etc.?



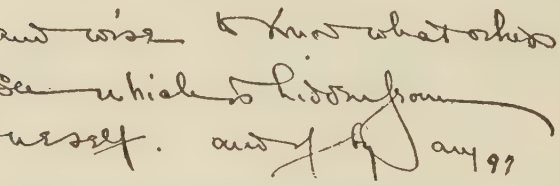
Does it, in addition, reflect conceit, indifference, lack of sympathy and much selfishness? Then you may safely ascribe vanity and mediocrity of mind to him, or her. The simpler and plainer the writing, the "better" it is. Highly intelligent and cultivated people have too much good sense to be vain. They can see their own limitations and the ability of others reflected in the mirror of their good judgment.

This is a very interesting specimen, illustrating our subject very well and very clearly. There is much pretension and artificiality in this hand, it is true; but this is as yet an unformed nature, which time will bring a good many changes to. This writing has been performed more in an effort to achieve distinction and originality than as the natural expression of a shallow and frivolous nature. There is considerable generosity expressed, together with a love of the mystic and wonderful. A very active disposition that opposes difficulties is shown in the down-hill direction of the words; good intelligence and reasoning power are also present. See also Nos. 9, 24, 30, 33, 48, 65, 95, 97.

97. VERSATILITY

"There is nothing so much worth as a mind well instructed."—*Ecclesiasticus.*

ONE can observe the uneven height of the small letters, for one thing, the different ways of writing the same letters, particularly the capital letters, showing a facility of adaptation in method. Imagination is usually well defined and the writing will be well spaced in words and lines. Originality is a modified form of versatility. Where much cleverness has been exhibited in the combining of various words, connections, and general principles of writing, versatility is then highly developed. Versatile folks are always intelligent,



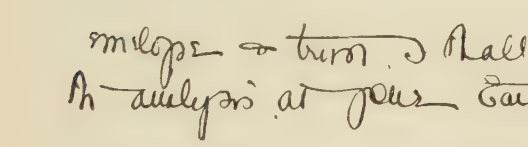
keen and alert. Artistic taste, literary or poetic feeling, power of construction, or musical sense reflected in a script also bespeak a versatile, cultured and mobile mind. Where two or three different impulses of artistic or constructive nature are expressed in one script, you may be quite sure that versatility, facility of execution and dexterity of accomplishment lurk just back of the pen point.

Notice the unique originality accented in the manner of making and combining words and letters in the excellent specimen shown above. Notice, too, the great variety of graphological signs this writing carries, which is, in itself, a strong indication of resourcefulness in ideas and method. The imagination, obstinacy, tenacity, intuition, artistic sense, poetic feeling, likeliness, enthusiasm, frankness, criticism, vanity and good organic quality and brain texture, all bespeak an adaptable, changeable, resourceful, unique, and versatile personality. See also Nos. 5, 43, 46, 47, 53, 59, 67, 81, 83, 89, 91, 98, 100.

98. VIVACITY

"Wit is more necessary than beauty; and I think no young woman ugly that has it, and no handsome woman agreeable without it."—*Wycherly.*

THIS is versatility of manner, animation reflected in thought, gesture and conduct. It is the enthusiasm of personality, the versatility of emotion expressed in varying degrees of radiance, sunny, bright, glowing individualism. Here again you will find the same letter made in different ways, the dashes will be long and curving that bar the t's, the i-dots will fly high in the air, and there will be a decided "go" and buoyancy to the script. Sometimes the i-dots may be left out entirely, or short dashes substituted,



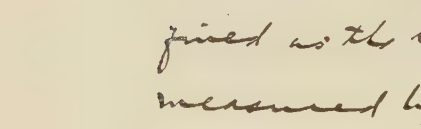
either or both testifying to the ebullition of spirits. Sometimes the small letters will be replaced by capitals. The writing may be large or small, slanting or vertical, heavy or light. A careful study of the writing of those known to be vivacious and sparkling of manner will help one in readily recognizing this pleasing characteristic in the handwriting of strangers.

This is an unusually interesting mirror of a fascinating and vivacious personality. Decided originality is expressed in the making of letters and combining them. Lots of enthusiasm and ardor, keen sense of fun and humor, vivid powers of fancy and imagination, intuition and a friendly, cordial spirit, all combine to present a most pleasing and rather brilliant personality. It is, however, a nature that is not easily imposed upon, because there is both mind rule and selfishness sufficiently marked to give good self protection. Also an inclination to make promises that are not kept. See how the "o's" and "a's" are circled. See also Nos. 4, 16, 28, 41, 46, 47, 60, 73, 78, 100.

99. WILL

"There is nothing more precious to a man than his will; there is nothing which he relinquishes with so much reluctance."—*J. G. Holland.*

WILL is the bedrock upon which the character of an individual rest. A lack of will tends to produce a moral weakling. Strong will, with high ideals and courage, will produce a Henry Ward Beecher or a Dwight L. Moody. And so, one of the first things a graphologist looks for in a specimen, is the degree of will reflected in the script. It is shown in three ways. In the amount of pressure applied to the pen point, denoting firmness, diligence, etc. In the degree of strength exhibited in the t-bars, and in the resistance shown in sharp angular writing. Of course, the intelligence has a lot to do with the proper control, direction and application of the will. A well-balanced will should show all three of these signs about equally developed.



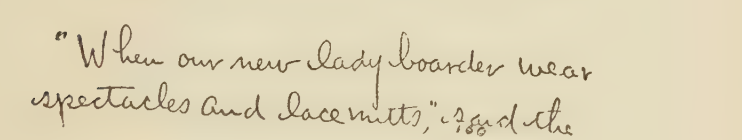
Firmness, determination and resistance, properly controlled by the intelligence. Resistance is also shown in the absence of loops to letters that should have them. The tenacious little hooks to beginnings and finals also tell their story and play their part in moulding and maintaining the will. As has been before remarked, down-right obstinacy or stubbornness is not true will. This is something that should be firm, flexible, tough, and tenacious of purpose when that purpose is approved as right by the intelligence.

This is a very good example of normal, well-balanced will. You cannot fail to be impressed with the firmness of the writing, its solidarity and the resistance are marked. The horizontal strokes are decided and business-like, the intelligence is of high order, and good self-control is present together with affection, friendliness, activity that fights against obstacles, and fine reasoning powers. A truthful, able, firm, resourceful and capable person. See also Nos. 8, 14, 19, 22, 25, 29, 38, 43, 46, 47, 55, 70, 77, 79, 82, 83.

100. WIT

"Wit is the salt of conversation, not the food."—*Hazlitt.*

THIS is a versatile mental agility, a humorous blending of understanding, personality, and imagination. It is a mark of intellectuality and a resourceful mentality. It is ingenuity in meeting, parrying, and thrusting at the intelligence of others. In this respect it is different from sarcasm in that there is no cruel sting to it. It is aptness in retort, skill in conducting a mental passage at arms. Hence you may expect to see signs of intelligence, loveliness, humor, versatility and resourcefulness in the writing of really "witty" people. Wit has a key-board all its own, upon



which many varying combinations of intellectual harmony may be struck. The connections between letters will be deeply curved; and the crosses to the t's will be curved or wavy. The tops of the small letters will have a "pointedness" that all witticisms have, and the letters will be of different sizes and placed sometimes at a variety of angles. The i-dots will be high, sometimes left out entirely, and sometimes appear in the form of comma-dots or dashes. The writing may be light, medium or heavy, large or small, vertical or slanting.

This is a very good example of a lively, versatile, mobile, resourceful and witty mind. Good intelligence, curiosity, liveliness, sense of humor, and mental agility are all very well expressed in this writing. Artistic sense, reflecting architectural coloring, is also suggested, together with some inventive instinct that should be developed. Good talker, as the open at the top "o's" and "a's" amply testify. Inclined to be economical and saving. Will more pliable than firm or independent. Fond of out-door sports and active physically. See also Nos. 7, 34, 41, 46, 60, 73, 75, 78, 80, 93.

BOOK III

FOREWORD

Presenting rare and fascinating scripts from famous and infamous people who have left their mark in the world's history. Special mention is due to the British Museum in so generously co-operating by consenting to supply very precious, exclusive manuscripts, and permission to make use of them.

The signatures of artists and individuals, the scripts of social back-sliders, insane and feeble-minded, also present their impressive quota of evidence regarding the utility and value of Graphological Knowledge. In this book we see how the laws of graphology are scientifically applied for pleasure, information, and protection of the individual or the community.

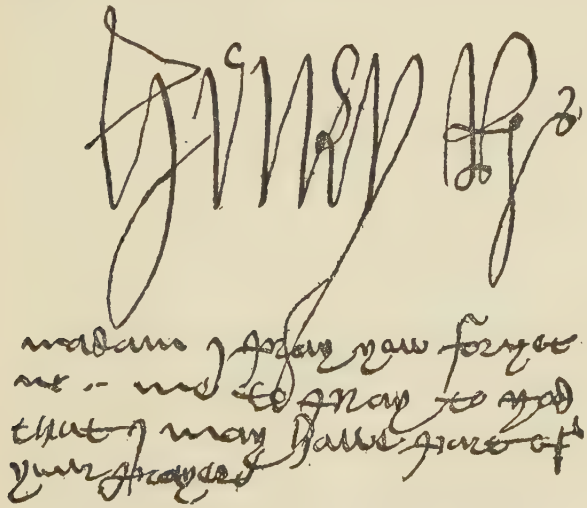
It has been necessary to reduce the scripts of Royal, Political, Historical and Scientific personages from one-half to one-fifth original size. The reductions, however, are not sufficient to destroy the interest or value of the illustrations, especially when viewed through a reading glass.

SCRIPTS OF ROYAL, POLITICAL, AND SCIENTIFIC PERSONAGES

Courtesy of the British Museum

HENRY VIII, 1527

PUT your mental reproducing needle on this script and follow it thru with your mind's eye. Note the extreme size of the autograph of Henry, as compared with the bit of his script underneath. He shows in this an undue sense of his own greatness and majesty. The autograph itself bespeaks a love of things done on a superlatively grand scale with much magnificence. His shaded writing on the down stroke gives him credit for a very sensual nature, which is confirmed and greatly accented in the large hook on the "e" and at the final stroke in the "r." This inturning hook also shows an inordinate selfishness, a reverting to self

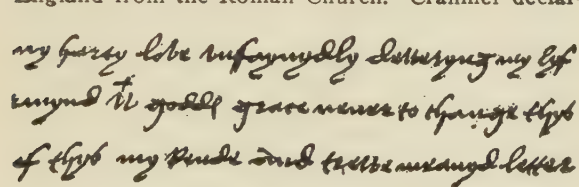


Inscription written by Henry VIII on manuscript apparently belonging to a lady at the court of the first Tudor Kings.—Courtesy of the British Museum.

and a servant of his own appetites. The writing has not been performed with any degree of resolution, but reflects furtiveness, indirection and capacity for intrigue and scheming, as shown in the involved form of making the "R." Note the upright, cold-blooded, unfeeling script, the filliformed strokes on the upward movement of the pen, that speak of dishonesty and brutal weakness, when found in combination with the coarseness and sensuality and selfishness above brought out. See how the bow to the "y" runs into the line below and how his name seems to be top-heavy and lacking in foundation. This clearly shows that Henry was obsessed with the idea of his own importance and, erratic, a monomaniac on following his own will and catering to his own impulses, appetites and desires. A careful study of this signature and the words below give clear-cut reasons for the erratic acts of this traitorous sybarite, who could toy with human life so long as it pleased him and then heartlessly order the object of his former affections sent to the block.

ANNE BOLEYN, 1528

ANNE BOLEYN, second wife of Henry VIII of England, was the eldest daughter of Sir Thomas Boleyn, and Elizabeth Howard, daughter of the Duke of Norfolk. She was born, according to some accounts, in 1507, but according to more probable ones, about 1501. About 1522, she became lady of honor to Queen Catherine, whom she soon supplanted. The king, passionately enamored of her, found an unexpected opposition to his wishes, Anne firmly declaring she could be had on no terms but those of marriage. Cranmer offered his services to bring about the desired end, and thus gave the first occasion to the separation of England from the Roman Church. Cranmer declar-



QUEEN ANNE BOLEYN—
1528 OR 1529

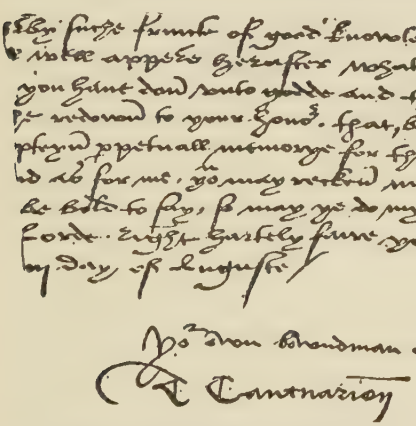
Letter to Cardinal Wolsey, written before she became queen, thanking him for his pains in promoting her marriage with Henry VIII.

ed the first marriage void, and the second valid: and Anne was crowned queen at Westminster with unparalleled splendor. In 1533, she became the mother of the famous Elizabeth. She could not, however, retain the affections of the king, as inconstant as he was tyrannical, and, as she had supplanted her queen while lady of honor to Catherine, she was now supplanted herself, by Jane Seymour, her own lady of honor. She was tried and condemned to death on false charges of infidelity, and was executed May 19, 1536.

It is evident from this writing of the ill-fated queen, that she was as intelligent as she was probably beautiful, and that she lacked nothing in the way of mentality to add to her personal charm. Whatever else we may say, or however else it may impress us, this script reflects a world of good common sense, firmness, courage and self-control. Perhaps a wee bit calculating, and one having excellent defensive powers, as may be evidenced in the many thorn-hooks to the tails of the "y's" and "g's" bending to the right, and carrying great tenacity with insistence back of it so clearly reflecting the nature that demanded marriage as a condition to possession. There is a little variability and fluctuation in this writing, as will be readily noted: but in main, this is a settled, firm, self-possessed, self-contained, self-directed nature, assured, but neither too impulsively ambitious nor lacking in the ability to sustain and pursue her objectives with deliberation, determination and persistence. She could say very sharp and cutting things on occasion and utter them with a directness, vigor, emphasis and force that had a telling effect. This is shown in the last stroke to her name, as well as confirmed in many perpendicular strokes thruout the entire script. A rather material nature, fond of ease and comfort, but not obsessed by it. A fairly good balance or poise between material and spiritual sides of the nature as shown. Her mind was mostly logical, and she achieved conclusions by planning and putting two and two together to make four. Original, direct and commanding, with a touch of eccentricity and a very strong desire to have her own way.

THOMAS CRANMER, ARCHBISHOP OF CANTERBURY, 1537

THOMAS CRANMER, archbishop of Canterbury, born in Aslacton, Nottinghamshire, July 2, 1489. The opinion he gave on the question of Henry VIII's divorce from his first wife, Catherine of Arragon, recommended him to that monarch who employed him to vindicate the measure, and sent him in 1530 with other envoys to maintain his views before the pope. His mission was fruitless. After his return he was raised by papal bull to the archbishopric of Canterbury, in which office he zealously promoted the cause of the reformation. On the ascension of Mary, he was committed to the Tower, along with Latimer and Ridley. On March



Portion of a letter to Thomas Cromwell (Lord Cromwell, Vicar-General), thanking him for obtaining the king's authority for Matthew's English Bible, a copy of which he submitted for approval to be bought and read.—Ford, August 13, 1537.
(Courtesy of the British Museum)

21, 1556, he was burned at the stake, holding his right hand in the flames until it had been completely consumed in the sight of the people, for it having signed recantations of faith.

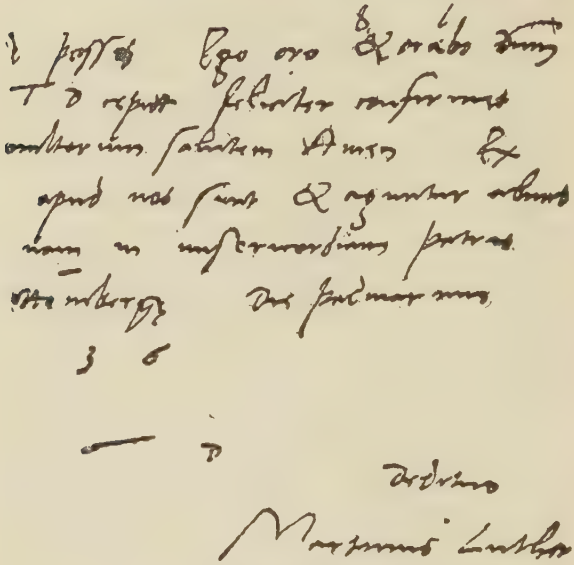
This script shows that at this time, when he was in the height of his power and favor with his king, a good deal of easy adaptability and fluctuation, a shifting from one viewpoint to another, a dual nature, as expressed in the dual slant to this writing. The slant abruptly changes in an opposite direction in the same word in many instances, a very decided and abrupt change in slant, not a moderate change, but an extreme one. This shows the ability of the emotional and temperamental pendulum to swing back and forth quickly touching extremes of emotion and impulse in little space of time. This decidedly variable temperament is in keeping with this man's intensely interesting history, and confirmed in the brave and courageous manner in which he met his end at the last, after having signed as many as six recantations under pressure of prelates and companions who were sent to induce him to do that very thing. The writing shows a high order of intelligence, much mental vanity, quick perception, and ability to see and seize an advantage. Nor will you fail to notice the resolution, determination and rather inflexibility of his nature in the bold, thick, decisive writing.

MARTIN LUTHER, 1536

MARTIN LUTHER, a great religious reformer, born in Eisleben, Lower Saxony, November 10, 1483. He was educated in deepest respect for religion. He was destined by his father to the law, but his more intimate acquaintance with the Bible, of which the clergymen of that time knew only the Gospels and Epistles, induced him to turn his attention to the study of divinity. His profound learning, together with the fame of his eloquence, soon made Luther known to the principal scholars and esteemed as a powerful advocate of the new light that was breaking upon the religious world. Great therefore was the attention excited by his ninety-five propositions given to

His propositions were condemned as heretical the world October 31, 1517, and intended to put an end to the sale of indulgences.
as soon as they appeared. In 1520 Luther and his friends were excommunicated. Luther burned the bull of excommunication at Wittenberg, December 10, 1520. By this act he dissolved all connection with the pope and the Roman church. A few months later he was summoned by the newly elected German emperor, Charles V, before the Diet of Worms, and resolved to go in spite of all remonstrances of friends. Before the emperor, the Archduke Ferdinand, six electors, twenty-four dukes, seven margraves, thirty bishops and prelates and many princes, counts, lords and ambassadors, Luther appeared, April 17th, in the imperial Diet, and acknowledged his writings, and on the folowing day made his defence before the assembly. He left Worms, in fact, a conqueror. No one can behold without astonishment Luther's unwearied activity and zeal. With some assistance from friends he translated the Bible, which might well occupy a whole life work, in the interval from 1521 to 1534, and thus rendered his name immortal. He equaled the most prolific authors in the number of his treatises on the most important doctrines of his creed. He died in 1546.

With this very comprehensive digest of the life of the great reformer, it is scarcely necessary te



By courtesy British Museum

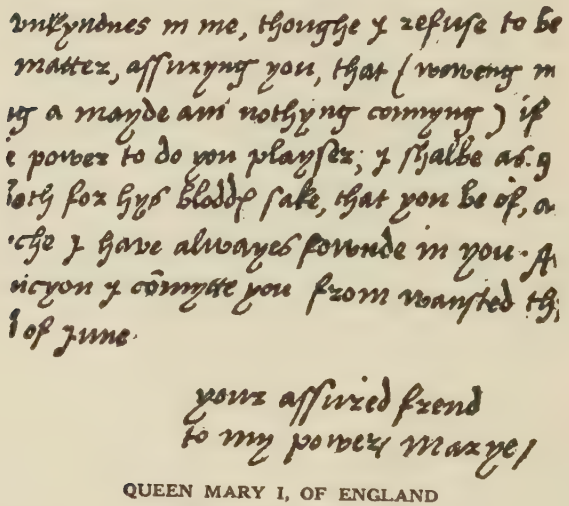
MARTIN LUTHER, 1536

Letter, in Latin, to Thomas Cromwell (afterward Lord Cromwell and Earl of Essex), secretary to Henry VIII, excusing himself for not having replied to his letter brought by Doctor Barnes on account of the sudden departure of the latter, deprecating the compliments to himself contained in it and expressing his joy at Cromwell's zeal for the cause of Christ and his power to advance it. Wittenberg, Palm Sunday (April 9), 1536.

dwell at length upon the special graphological features of this wonderful script, that reflects so faithfully and clearly the master intellect, fearlessness and spiritual courage that marked the life-storms of Martin Luther. Observe the fine, clear, firm script, showing great power of observation and power for long-continued exertion. A clean, clear, lucid mentality, incased in a healthy body and directed by an indomitable spirit of superb courage. Note the con-

sistency of the entire writing throughout, in slant, in pressure, in spacing, both of lines and words, in margin, and in method, carefulness, particularity and order. Here we see both intuition and logic that gives immediate perception, tactfulness, and a man who understood human nature, and could sway others, able to seize an opening or an advantage on the instant, and wonderfully resourceful in sudden or unexpected emergencies. The signature is particularly eloquent of simplicity and modesty, of artistic sense, cultivation and refinement, affection, loyalty and fixity of ideals, adherence to a sense of duty and to opinions and decisions that have been passed under the fire of intelligence and judgment. The down-hill trend of many words discloses a fighter, one who will face the utmost discouragement unflinchingly and press determinedly and even defiantly against obstacles.

MARY I (MARY TUDOR), 1547
("Bloody Queen Mary")



QUEEN MARY I, OF ENGLAND
1547 (Bloody Queen Mary)

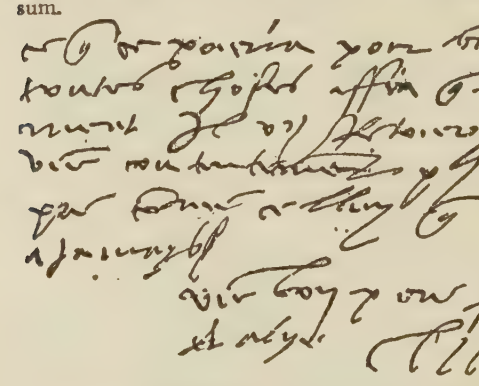
Letter written before her accession, to Thomas Seymour, Lord Seymour of Sudeley, Lord High Admiral, uncle of Edward VI, and brother of the Duke of Somerset, Protector, in answer to his request for her assistance toward his marriage with Catherine Parr (widowed Queen of Henry VIII), Wanstead, 4, June, (1547).

MARY I (Mary Tudor), queen of England, daughter of Henry VIII, and his first queen, Catherine of Arragon, born in Greenwich Palace, February 18, 1516. She early espoused her mother's cause during the proceedings for divorce then pending and thereby became estranged from her father. During the reign of her half-brother, Edward VI, Mary steadfastly refused to conform to the Protestant religion, which led to the attempt to transfer the succession of the crown to her cousin, Lady Jane Grey. This proceeding failed, tho Lady Jane was actually proclaimed on Edward's death in 1553 and Mary entered London in triumph. She liberated the imprisoned Roman Catholic prelates, sent Lady Jane Grey and her husband, Lord Guilford Dudley, to the block on a charge of treason. Then followed Hooper, Rogers, Ridley, Latimer and Cranmere, who were burnd alive at the stake at Mary's command, besides 300 others during four years of her reign, including sixty women and forty little children. Her husband was Don Phillipo, Phillip II, son of Karl V, of Spain. He was a widower, aged 27. Mary was eleven years his senior.

Observe the ready shifting in the slant, a readiness to adapt self to the most advantageous conditions of the moment, reflecting much hypocrisy and intrigue. The heavy downwardly projected strokes clearly reveal the violent and cruel side of the woman — the unfeeling, hard, vicious cruelty that goes to extremes. The cruel hooks attached to final strokes in "y's" and "g's" also accentuate this side of her nature. The writing is heavy and deliberate, intelligent and shows a mind that would deliberate, plan and scheme to accomplish ends, and then press forward ruthlessly and without pity. A silent, secretive, sullen, impenetrable nature. The duality in this nature is marked, and the fatality and pleasure in cruelty may be sensed to some extent in the whole hard, ungraceful, self-contained formation of the script and in the ever downward trend of the lines of writing. The loops are all longer below the line than above, showing that the material side of Mary's nature was overdeveloped with bigotry, brutality, superstition and cruelty added.

CHARLES V, OF SPAIN, 1555

CHARLES V, Emperor of Germany and King of Spain (in the latter capacity he is called Charles I), the eldest son of Philip, archduke of Austria and of Joanna, the daughter of Ferdinand and Isabella of Spain. Born in Ghent, February 24, 1500. In 1519 Charles, on the death of Maximilian, was elected emperor. The progress of the Reformation in Germany demanded the care of the new emperor, who held a diet at Worms. Luther, who appeared at this diet with a safe conduct from Charles, defended his cause with energy and boldness. The emperor kept silent, but after Luther's departure a severe edict appeared against him in the name of Charles, who thought it his interest to declare himself the defender of the Roman Church. Pope Clement VII placed himself at the head of a league of the principal states of Italy against the emperor, but their ill-directed efforts were productive of misfortunes. Rome was taken by storm by the trops of the constable of Bourbon, sacked, and the pope himself made prisoner. Charles V publicly disavowed the proceedings of the constable, went into mourning with his court and carried his hypocrisy so far as to order prayers for the deliverance of the pope. On restoring the pope to liberty, he demanded a ransom of 400,000 crowns of gold, but was satisfied with a quarter of that sum.



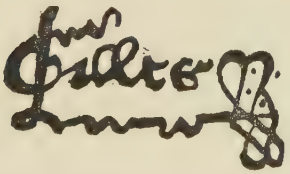
CHARLES V, EMPEROR, 1555.

Ending of a letter in French to Queen Mary of England, expressing the desire to see his son, King Philip, her husband.

Charles saw all his plans frustrated, and the number of his enemies increasing. He abdicated the imperial throne and selected for his residence the monastery of St. Justus, in Estremadura. He died September 21, 1558.

This writing shows ruthless ambition carried forward in a headlong fashion. A ready shifting of position and point of view, with much hypocrisy, is expressed in the varying slant, and in the many stencil-like letters. It expresses an impulsiveness that is totally lacking in judgment and self-control. Violence and cruelty are shown in many down-to-right strokes, and dishonesty is clearly indicated in the signature where the "a" is left open at the bottom. Imagination that has gone to seed, immoderation and selfishness, storms of violent passion that swept him off his feet and which finally were largely the cause that brought his downfall and engulfed him. Cunning and intrigue, hypocrisy and shiftiness are all clearly indicated in this interesting script.

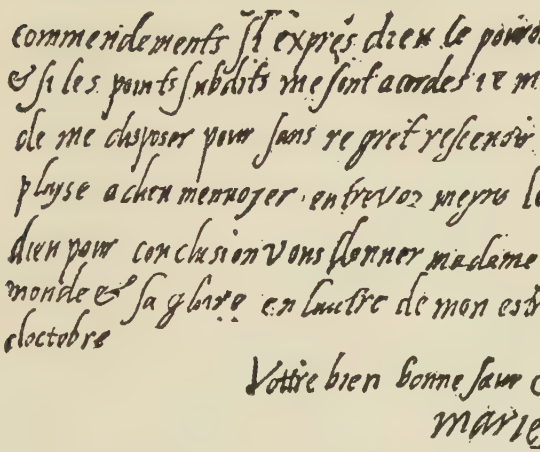
BLUEBEARD'S SIGNATURE



Facsimile signature of "Bluebeard" (Baron Gilles de Retz) to his confession (1396–1440), famous in the wars of Charles VII. According to tradition, he used to entice children of peasants into his castle and there sacrifice them to the devil and practice sorcery with the remains. After fourteen years of such a course he grew so bold that his crimes were discovered, and a heap of children's bones were found in his castle. He was condemned to death, strangled, and his corpse burned at the stake at Nantes in 1440.

MARY, QUEEN OF SCOTS, 1571

MARY STUART, QUEEN OF SCOTS. 1571. Born in Linlithgow Palace, Scotland, December 8, 1542. Daughter of James V. by his queen, Mary of Lorraine, a princess of the family of Guise. Her father dying when she was six days old, disputes arose among the nobility about the guardianship of the infant sovereign. The regency was vested in the Earl of Arran, and Henry VIII, of England, having demanded the hand of Mary in marriage for his son Edward, the regent's rejection of the proposal occasioned a war in which the Scots were defeated. In August, 1548, the young queen was sent to France. On April 24, 1858, she was married to the dauphin, afterward Francis II, who died in December, 1560, seventeen months after his accession to the crown, and in August of the following year the widowed queen returned to Scotland. Mary had been educated in France as a Roman Catholic. The Scottish reformation had just taken place, and she found that the influence of the Protestants was paramount in her kingdom. Within a few days after her arrival in Scotland, she had an interview with John Knox, hoping to make him take a more tolerant view of her own adherence to the Roman Catholic ritual, which Knox condemned in the pulpit. She resigned herself to circumstances, tho still continued to have mass performed in her private chapel. The early part of Mary's reign presents a great contrast with the remaining part of it. Her marriage to her cousin, Lord Darnley, was most unfortunate, and the beginning of her downfall. First imprisoned by rebellious nobles at Lochlevan, then defeated after her escape at Lang-



Ending of a letter, in French, to Queen Elizabeth, praying to be allowed to confer for once with one of her French servants, or with one of the retinue of the French Ambassador, to have a priest of the Catholic Church, and to correspond in open letters to her son—Sheffield, October 29 (1571).

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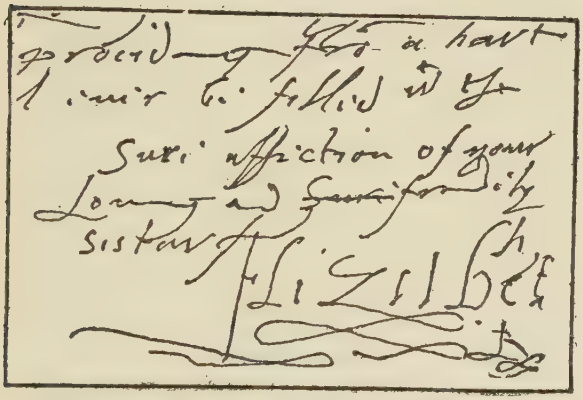
side, she fled to England. Mary was charged with being implicated in Babington's plot against Elizabeth's life and government, and, having been tried by a court of Elizabeth's appointing, was, on October 25, 1586, condemned to be executed. Mary received the news of her destined fate with great serenity, wrote her will and suffered decapitation February 8, 1587.

The graphological analysis of the ill-fated queen gives a dominance of the intuitive faculties. Note how each letter (almost) stands separate and alone from every other letter. This is virtually a pure clairvoyant script, tho not quite. The "ar" in her signature are joined together, but all the other letters in the name "Marie" are separated. This gives her a wonderful impressionability, which, with her sensitiveness, would make her exceptionally susceptible to mental and spiritual influences and suggestions. It would make her ethereal in ideas and thought, and enable her to sense things clairvoyantly. It provides more theory than practice, and would make her judgment too impulsively impres-

sionable and impractical. Note the very high reaching loops above the line, a spiritual development with a suggestion of searching inquiry about them, which would make her exceedingly devout. The pressed-together style of the script indicates sensitive reserve and non-forwardness. She would be exclusive and a dreamy aesthetic. There is some temperamental variability in the different slant, and she was struggling against spiritual depression in the labored writing that rises and falls away and rises again. This is not to be wondered at, considering the circumstances under which this letter was written. Very affectionate, gentle, full of graces, and refinement, all bearing out in her writing what historians have to say regarding the beauty and personal charm of her person. Artistic, talented, educated, simple and unassuming. This written expression of her personality remains to testify generously in her behalf nearly three centuries and a half later, in a manner more dependable and comprehensive than the cold, unsentimental record of history.

QUEEN ELIZABETH, 1603

QUEEN of England, the daughter of Henry VIII and of Anne Boleyn; born in Greenwich, September 7, 1553, and almost immediately declared heiress to the crown. After her mother had been beheaded (1536) both she and her



Portion of a letter with signature, written by Queen Elizabeth to James VI, of Scotland (afterwards James I, of England), repelling charges brought against her policy by Philip III, of Spain, and warning him not to believe them: (5th January, 1603). Courtesy of the British museum.

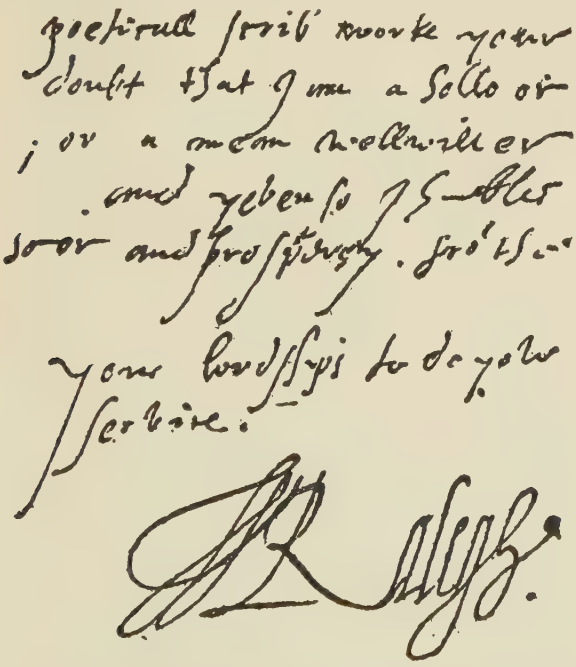
sister Mary were declared bastards; finally she was placed after Prince Edward and the Lady Mary in the order of succession. Thus, while the first two marriages of King Henry were both still held to be illegal, the children of both were legitimatized. Upon the death of Mary, November 17, 1558, Elizabeth ascended the throne. She restored, or may be said to have re-established the Protestant religion. Her reign was marked for her activity in assisting projects for English colonization of America, repulsing the Spanish Armada, encouraging literature and making England respected abroad.

She was called the "Virgin Queen of England," because she never married. History is full of important incidents occurring in the time of "good Queen Bess." Personally, she had serious faults, and her execution of Mary, Queen of Scots, is a blot upon her name. She died March 24, 1603.

It is possible to reproduce only a small portion of this interesting letter, showing a few of the closing words and signature of the great queen. It is of particular interest, owing to the fact that it was written just eleven weeks before her death. Had Elizabeth been using a modern steel pen, she would surely have gone thru the paper in places, by the vigor and vehemence of her effort. The writing today mirrors her personality just as clearly as it did 317 years ago. Note the wonderfully sympathetic slant, which, with the pressure and speed, would make her a woman of great intensity. Her feelings backed by her imagination and impulse, would sweep her along at a tremendous rate, and make her superlatively strong and intense in her likes and dislikes. A nature fiercely prejudiced for and against. Do not fail to note the remarkable amount of intuitive or "flash" knowledge, at times bordering a pure clairvoyant insight; the clear spacing of words and lines (clearness of ideas); conscientious dotting of i's.

SIR WALTER RALEIGH, 1586

AN ENGLISH soldier, colonist and philosopher, born in Budleigh, Devonshire, England, in 1552. Soon after his return from the expedition to the Netherlands, in aid of the cause of the prince of Orange, he engaged with his half-brother, Sir Humphrey Gilbert, in a voyage to America,



Ending and signature of portion of a letter to Robert Dudley, Earl of Leicester, governor of the United Provinces, on his execution of commissions to send over pioneers, etc., and defending himself against a charge of being backward in hostility to Spain and in support of Leicester's action in the Netherlands. From the Court, March 29, 1586. Reproduction natural size.

whence they returned in 1579. On his return he introduced himself to the notice of Queen Elizabeth by a romantic piece of gallantry. Her majesty, while taking a walk, stopped at a muddy place, hesitating whether to proceed or not, on which Raleigh took off his new plush coat and spread it on the ground, thus enabling the queen to pass dry shod. Having obtained from Elizabeth an ample patent, he set forth and reached the shores of North Carolina in July, 1584, and proceeded north to "Virginia," the name given to the new country in honor of the "Virgin Queen." Raleigh himself never visited his settlement established by Captains Amandas and Barlow, but he sent thither in 1587 a fresh party of settlers, who founded the city of Raleigh, now capital of North Carolina. In the defeat of the Spanish armada in 1588, Sir Walter bore a glorious part. In 1591 he sailed on an expedition against the Spanish fleet. About this time he incurred the queen's displeasure by an intrigue with one of her maids of honor, when he afterward married. In the succeeding reign his fortunes changed, he was stripped of his preferments, tried and condemned for high treason, without the least evidence. He remained in the Tower of London thirteen years, during which time he wrote several works. His release in 1615 was occasioned because of the flattering account he had given of some rich mines in Guiana. On regaining his liberty, he sailed to that country, where he burned the Spanish town of St. Thomas and returned to England. In consequence of a complaint of the Spanish ambassador he was apprehended and, in a most unprecedented manner, beheaded, on his former sentence. He died in London, England, October 29, 1617.

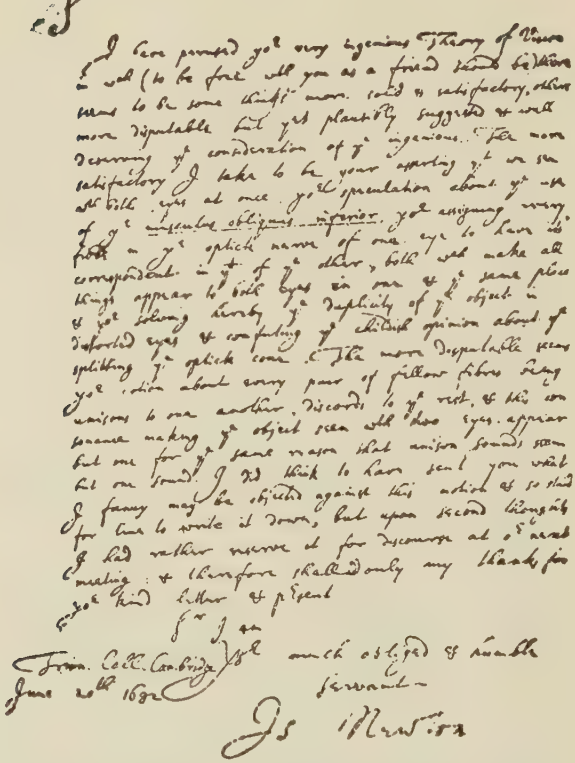
There is a lot of intensity in this exceptionally interesting bit of writing. This is shown in slant, speed and pressure, but it is an intensity very well controlled and directed, as the slant is not too sensitive. Observe the clearness of words and lines.

SIR ISAAC NEWTON, 1682

AN ENGLISH philosopher, born in Woolthorpe, Lincolnshire, England, December 25 (old style), 1642. At the age of 18 he entered Trinity College, Cambridge. After going thru Euclid's Elements he proceeded to study Descarte's Geometry and Kepler's Optics, in all of which he made marginal notes. It was in this early course that he invented the method of fluxions. Newton took his degree of B. A. at 22 and then applied himself to grinding object glasses for telescopes. Next came his theory of colors and then his grand discovery of the law of gravitation. In 1705 he received the honor of knighthood from Queen Anne. He died in Kensington, near London, March 20, 1727.

The best way to recognize intellectual weight in autographs is to study the script of some one who has achieved supreme intellectual eminence. Sir Isaac Newton was not only the most conspicuous intellect of his time, mut possessed one of the most conspicuously scientific minds of all times. A veritable Intellectual Conquistadore, pioneering in paths unknown and prospecting, finding and uncovering foundations of knowledge upon which have since been erected enduring scientific structures that will stand for all time.

We are particularly fortunate in being able to present so generous and remarkable a product of this scientific genius in the script reproduced herewith. It was written when he was 40 years old, in the prime of his physical and mental vigor. There are many outstanding characteristics that form a fascinating study for the professional or amateur graphologist. It will be observed that he never crossed a t. Not a single t has been barred in this letter, but he has carefully and precisely dotted his i's and inserted his punctuation marks carefully and accurately. He employs abbreviations generously.



Portion of a letter to William Briggs, M.D., commending his "New Theory of Vision," but dissenting from some of his conclusions. Trinity College, Cambridge, June 20, 1682.

His writing is very small and of an even size. A general consistency may be readily observed in slant, speed and pressure. Each word is set down in its specially appointed place as firm and immovable as the Rock of Ages itself. All of which bespeaks for him remarkable powers of concentration; also a mind that was not concerned with non-essentials.

His words seem complete without the t-crosses. They are not necessary. His i-dots were required to identify the letter and so were carefully inserted. Altho written clearly 250 years ago, the script is as clear, lucid and legible as a printed page.

Each word may be read at a glance. Note the neatness, method, system and order reflected in the unvarying spacing of words and lines; in pressure, speed and slant. Also observe the remarkably straight margins on both the right and left hand sides of the page. He has not found it necessary to divide a word at the end of a line, but has so arranged his thought and recorded his ideas (with one exception) that a "hyphenated" word was unnecessary.

Here is assimilation and careful thinking combined. Fine powers of observation, with concentration." In the latter we have "rationality and commendous persistence and sustained effort that eventually gets to the bottom of things, no matter how deep the surface soil.

Note that the script is angular, being made up of many straight strokes. The shortest distance between two fixed points is a straight line, hence his mental paths were direct, straight and free from circuitous or blinding leads. His perception is vastly increased by his intuitive insight. See how many words are broken into two or more pieces. Against this, set the number of words that have been solidly written. In the former we have "theory and invention." In the latter we have rationality and "construction." Observe how many y's resemble 7's and how numerals seem to jump out at you from the words. Calculation and mathematics are clearly expressed; a mind that thinks in and deals with figures may be clearly seen here. His Greek form of the small bespeaks for him mental training, cultivation, refinement and versatility. Those backwardly turning tops to his small d's again tell of literary imagination and distinction as a writer. The many tough initial and final hooks to words and letters show the wonderful tenacity of the man and his ability to hold to his objectives until thoroly

achieved. Note the wonderful consistency and constancy reflected in the even, steady, progressive slant and pressure. Reserve power, vitality and capacity for work, patience and endurance are well brought out. His small o's, a's and d's are, for the most part, open on top, or but lightly closed, showing truthfulness with thoughtful discretion and a conscientious regard for facts. He would not unduly commit himself, but display a proper prudence and restraint and would be his own severest critic. The many terminal thorn-strokes to words indicate capacity for sarcasm and impatience, principally with those who were dull and uncomprehending. The plain, simple formation of his words and lines so perfectly reflect the simple nobility of the ego that nothing more need be said. The steadily ascending lines (and individual words) show graphologically a "constant consideration" intensified by his concentration and made effective by his keen powers of perception and versatility of concept. His signature is especially interesting and reflects his simplicity so conspicuously in the plain, unornamented strokes of his pen. The abbreviation, or "Is.," is written separated, in two distinct letters, while the surname has been written from start to finish without raising the pen and completed in a single act. In the former we have the inspiration that his remarkable intuition gives—his "theoretical side" finely brought out and illustrated. In the latter we have his equally wonderful constructive ability, the capacity to take his own theories and work them out into convincing and practical demonstrations of fact. In this we have the inventive genius, and in this particular case we are reminded of our own well-beloved Thomas A. Edison, in whose signature we see exactly the same traits of character and mentality as in that of his equally illustrious counterpart in "early modern" times. In the writing of Newton we have an example of the man with five talents developing them and being made a ruler over ten cities. It is a script that is not only an intensely interesting graphological study, but also an inspiration to present-day students.

WILLIAM PENN, 1682

THE son of Sir William Penn, an English admiral, who greatly distinguished himself against the Dutch in the seventeenth century. William Penn was the founder of the great state of Pennsylvania, and was born in London, October 13, 1644. He turned Quaker, was taken up for preaching, and sent to prison, but was released thru the interest of his father. After other arrests for preaching and an imprisonment in the Tower, he secured in 1681, the grant of the province in North America, in lieu of the arrears due his father, and it was Charles II, who in honor of Penn, proposed the name Pennsylvania. Universal toleration was proclaimed in the new province, a charter of liberties solemnly consecrated, and a democratic government established.

Penn was 37 years old at the time this letter was written to Colonel Sydney. It is particularly interesting because it shows that while still a young man, he was remarkably well developed and matured mentally for his age. The chief thing that impresses the graphologist in studying this intensely interesting portrait of the great Quaker, is the amount of courage, combined with intelligence, wisdom and general resourcefulness it reflects.

The rather ascending writing, with firm pressure and active movement make for courage, and the spiritual side was highly developed, as we may deduce from the longer loops (as a rule) above the line than below. There is a good material side, or balance however, to his script, which would make him cognizant of the needs of the body, and of those around him, which his honesty of purpose, and ideality would spur him to provide.

The writing is full of straight strokes. It is a decidedly angular script, which makes for great resistance, self-direction and control. His will was decidedly independent, and whenever his intelligence,

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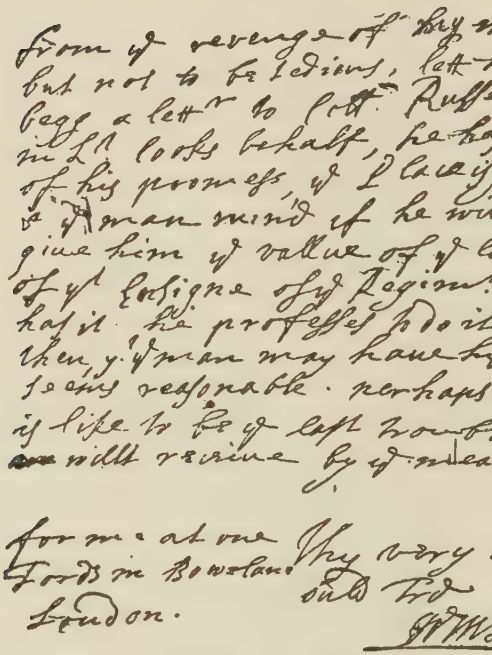

WILLIAM PENN. 1681.

Letter to Coloney Henry Sydney, envoy at The Hague, afterward Viscount Sydney and earl of Romney, on the mutability and corruption of the world, mentioning his "new granted province in America," and asking for a letter to Colonel Russell in behalf of Lieutenant Cook. Without date. (29 March, 1681).

The patent which granted to William Penn the province of Pennsylvania was dated 4 March, 1680-1, and this letter has the postmark of 27 March. The seal of the letter is intact, and bears the arms, on a fess three roundles (spherical), in chief a crescent.—Courtesy British Museum.

judgment and conscience met in approval, Penn would stop at nothing in the maintenance of that which he felt was right.

The rapid writing shows an unusually active and alert mentality, intensified by slant, speed and pressure, and added to by his imagination and his deep sympathy.

He was wonderfully intuitive (for a man) shown in the large number of his words broken apart into two or more pieces. At times this approaches almost a pure clairvoyant insight. He would be highly impressionable thru his intuition and feeling. But he had a lot of common sense, and would always pass these impressions under the censorship of his logic and reason.

He would have been visionary and impractical and a theoretical dreamer in many ways, if it had not been for the sound logic, and sequence of ideas, shown in his name. This comes as a surprise and a revelation. Observe how solidly it has been written from start to finish. There is a break between the "P" and "e," but that firm, inflexible underscoring underneath the signature, binds it firmly into a sensible and rational power. It eliminates all "foolishness" or dead wood from his ideas, and assimilates the good material usefully.

The sharp inflexibility of his nature is well brought out in his signature. But there is sympathy also. In the body of his script, there is nothing that savors of inflated ego, vanity, pretension or conceit. The graceful bows to letters below and their sympathetic slant bespeak for him a love of home, family, children and friends. The elevated tops to his small "d's" give him credit for literary imagination and a good deal of ability in "letters."

It is also a good economical "hand." Nothing would be wasted. All would be used, time, money, and resources, to the best advantage. On the contrary, there is nothing mean, sordid or penurious either. Well balanced and proportioned. Clever, able, versatile and resourceful, full of invention, facility and expediency.

He was painstakingly conscientious, dotted all his

"i's" and crossed his "t's" and put in his stops correctly, in spite of the urge of imagination and the intensity of his flow of thought. Truthful and honest. No attempt has been made to "cover up" or conceal in any way. This firm, rapid, intense, natural script is Penn's best reference for integrity, honesty, simplicity, and general trustworthiness. An ensemble of righteousness, fair play, justice and conscience, that has rarely, if ever been equaled in the history of mankind, and stands a lasting rebuke to the sordid profiteers and mercenary "gain-getters" of today.

LOUIS XIV OF FRANCE, 1688

THE "Grande Monarque" was 50 years old at the time this letter was written. The portrait presented to the graphologist in studying this fascinating script is unusually entertaining. At no place does any part of a loop or bow run into or touch any portion of the writing above or below. Each word stands out clear and lucid, and is sharp, direct and business like in the formation of strokes.

A decidedly angular script showing much resistance, negative and protesting will. The clarity of the words and lines above referred to, show that he could think and express his ideas with terseness, clarity and force. Reflects a high order of intelligence, in which both logic and intuition are well brought out, and which carry very quick and accurate power of perception, a ready facility of understanding and considerable fertility in expedient, in meeting emergencies and in smoothing away discord.

He was an instinctive reader of people and character, tactful, and knew just what to do to achieve his objects. There is an unusual amount of intensity of thought, feeling, and purpose expressed in the unusual slant, in the strong pressure, and nervous sonable at times in following his own imperious and rapid pen movement. This would make him unreaimpetuous will. Nothing could stay him when the urge of desire, or the appeal of the idea was upon him.

This passionate intensity is probably the strongest and most dominating characteristic of this informative script. It is wholly responsible for the many love escapades of this imperial old sybarite.

Observe how the writing is spread apart at the beginning of each line, and how it is pulled together toward the end, and frequently bent around into the right-hand margin to get a word in without breaking it. This shows a certain lack of judgment which would cause him to overextend himself in the beginning, and necessitate a sudden and decided "hauling

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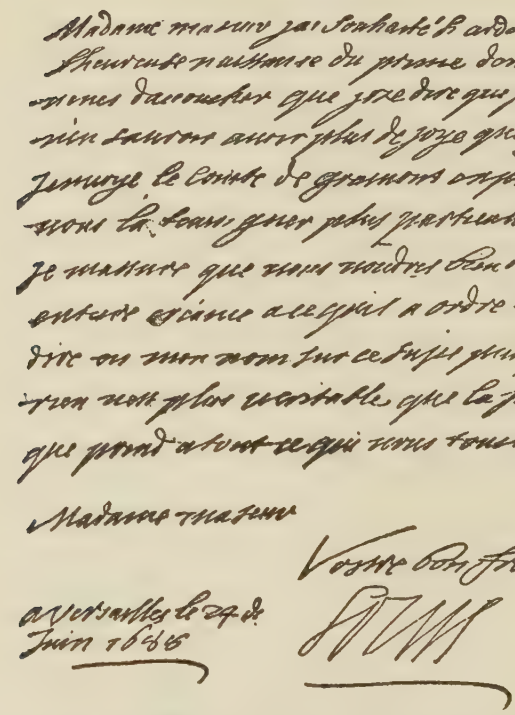


LOUIS XIV OF FRANCE. 1688.

Letter to Mary of Modena, queen of James II of Great Britain, congratulating her on the birth of a prince (James Edward, prince of Wales, afterwards known as the Pretender), and accrediting the Comte de Grammont; Versailles, tender), and accrediting the comte de Grammont; Versailles, 24 June, 1688.—By courtesy of the British Museum.

in of the horns" in order to make both ends meet. Like the youth who spends three-fourths of his wage foolishly the first day, and then has to skimp and borrow until the next "pay day."

Here we also observe the literary and cultured mind in the curling tops to the small "d's." Artistic appreciation in the plain, simple type forms of the capitals, particularly in the "V," tenacity in the strong hooks to the figures in the date, and an inherent sense of majesty and importance in the name "LOUIS" which is large in comparison with the rest of his writing, and surprisingly simple and plain, logical, original and direct.

The strong, straight, rapidly made line under the royal signature adds emphasis and reflects a desire for completeness, finish and formality. It must be remembered, that this letter, like those of its time. was written with a quill which was a much different "writing tool" than the modern steel pen. The general ensemble of the script, therefore, reflects a good deal more delicacy of feeling and touch than is actually the case. The writing is, considered in this light, decidedly voluptuous.

It does not lack intelligence, nor culture, education, or refinement in the outer things and surroundings. But it is, nevertheless, essentially unclean in the passionate "muddy" script and more material than spiritual, as will be seen by the longer strokes below than above the line, and in these lower loops being very much sharper, than the loops above.

A good many of his "o's," "a's" and "d's are left open on top, while others are closed and tied shut. Here is a goo ddeal of duality, and some strong defensive finesse, carrying with it a moderate amount of hypocrisy, the ability to think one thing and say another, or vice versa. This, however, is to be expected in the ruler of a great nation, in the times in which he lived. Sic transit gloria mundi.

NAPOLEON, 1796–1807

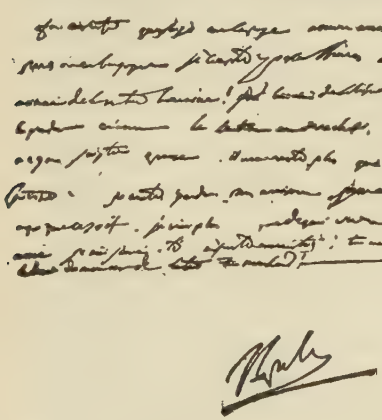
IT IS of fascinating interest to examine the writing of a genius like Napolean. The principal characteristic that seems to stand out in this script, above all others, is resourcefulness, in a superlative degree, and this characteristic certainly bears out the history of the man. It is shown in the wonderful power of penetration and observation in small sharp writing and in the amount of intuition, logic, mental force and activity expressed all thru this wonderful specimen. Some words are tied together in groups of three or four, while others are broken into many pieces.

Observe the tremendous "motive power" back of the pen point, the indomitable will and unquenchable vigor of his mind and body, the superlative impatience that brooks no excuse nor delay, the invincible determination and will in the firm club-like horizontal strokes, the authority expressed in the tied words and in the straight inflexible strokes to many words, tenacity and decisive purpose in the recarved bars to the t's, verbal violence and utterance, from which there is no appeal shown in the flung lance endings and strokes to many words and dashes. The sharpness of the entire script, together with the determined pressure, shows the kind of will that is properly balanced on both the positive and the negative sides, bespeaking self-control and self-mastery, a dominance of others, and a mind that rises superior to all occasions, sure of itself and fearless in the performance of every purpose.

At no place on the entire page does any part of a line run into, touch or interfere with any other line. This shows a clearness, lucidity and conciseness that is most remarkable, the ability to comprehend the thoughts of others and to put into words his own ideas in language that will be readily comprehended. The slant denotes great passion, affection, love, and a very strong vitality, when performed, as it is, with such tremendous vigor, energy and activity. The name is characteristic of destructiveness and reconstruction in the strong flourishes, and ambition, courage and fearless boldness are also clearly and emphatically shown.

NAPOLEON BONAPARTE, EMPEROR OF THE FRENCH. 1796-1807.

Letter, when in command of the French expedition to Egypt, to his brother, Joseph Bonaparte, at Paris, on the condition of Egypt and his intended return, with expressions of disgust with the world and desire for retirement; Cairo, 7 Thermidor (25 July, 1796). Without signature. The latter was intercepted by an English vessel and is indorsed in the hand of Admiral Nelson, "Found on the person of the courier." The detached signature is taken from a letter to Marshal Massena, dated at Finckenstein, 17 May, 1807.—Courtesy of the British Museum.



This specimen has been reduced to only about one-third natural size. A good reading glass will magnify the script to almost the size of the original.

THE DUKE OF WELLINGTON, 1828

WE ARE unusually fortunate in being able to reproduce this great English general's letter to Lord Hill, a missive in his own handwriting, just twenty-three days after his accession to the premiership of England, in his fifty-ninth year, and at the zenith of his prestige.

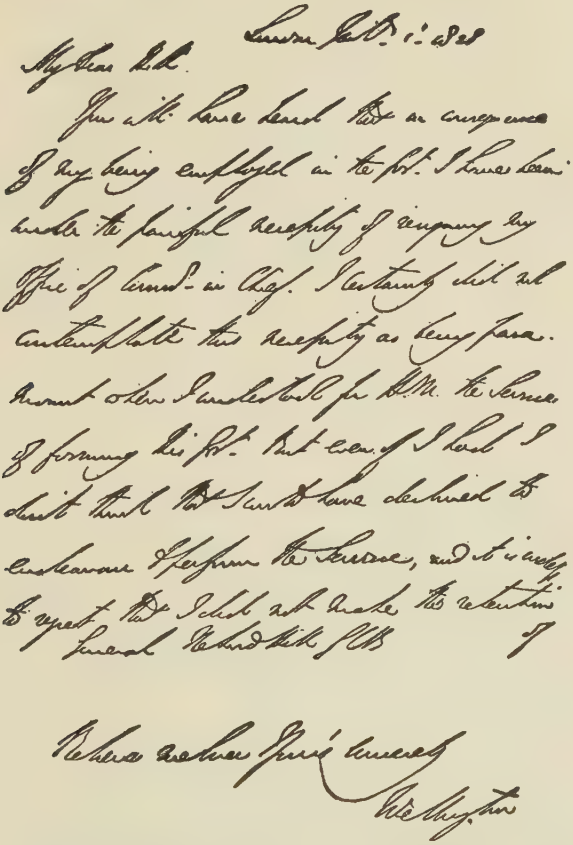
Here is a most intimate portrait of the man who defeated Napoleon at Waterloo, painted by himself, in his own handwriting. There are three things particularly that hold the attention of the graphologist.

First, the unusual altitude of the loops above the line, which, as will be seen, are much longer above than below. This indicates that Wellington had an unusual spiritual development, perhaps to the detriment of his material perspective. It is what would cause him to take militant opposition in the matter of parliamentary reforms. A man with vision far above and beyond his time, and who would naturally excite the criticism and opposition of enemies and partisans.

His spiritual concepts and lofty purposes would be a wee bit topheavy and even impractical for the time in which he lived. He needed a more utopian atmosphere for the proper development of his ideas.

The second thing that attracts notice is the unusual slant of his words and the wonderful consistency thereof all thru tne script. This bespeaks for him an unusual sympathy, a delicately balanced emotional organism that would be easily and deeply stirred.

Devoted passionately to ideals and sacrificing time, effort, energy, prestige and money in furthering them. One who could be easily hurt, and who, while he would forgive, could never forget. Observe the loops above, also how sharp they are. Showing that he would uncover an unusual amount of resistance to any attempt to upset or change his ideas



ARTHUR WELLESLEY, DUKE OF WELLINGTON, 1828

Letter to General Rowland Hill, Lord Hill, expressing regret at being compelled to resign his office as commander-in-chief on becoming first lord of the treasury, and offering it to Lord Hill with the title of senior general upon the staff; London, February 1, 1828. Courtesy of the British Museum.

with regard to sense of duty, religion, or spiritual concepts.

The third thing that is emphasized in this unusual script, is the pressed together aspect of the writing. Here we have exclusiveness and reserve, to a marked degree. He would be very selective in his friendships. He was discriminating to the point of fastidiousness in some things, and hard to reach. Would not make many real friends in life, but would be very faithful and steadfast to those few. This reserve, ideality and sensitiveness, all combined to make him an unusually deep and earnest nature. Very serious mein, nothing in the way of frivolous indifference or shallowness here. A fine exemplification of the old adage that "still waters run deep."

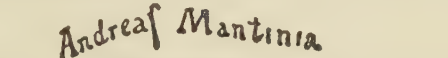
His ideality, emotional tension, and reserve constitute the elements almost amounting to an exaltation or ideal fanatacism. Observe, too, how high are the i-dots, giving confirmation to the "feeling after" the spiritual, a questing and reverence, imagination and spirituality hard to explain on paper. And yet, there is a world of practicality and good sense shown here.

See how many words are written without raising the pen from start to finish. This indicates logic, and a conscientious "putting two and two together." He was in all things essentially a reasoner, planner and organizer. Sometimes words are tied together in groups of two or three. This intensifies his logic and rationality, provides the initiative for his executive ability and shows that he will stand up well under responsibility.

Observe the graceful capital "M" in the opening address, and how closely the long strokes fit together. Also how the "Dear" has been coupled to "My" without raising the pen. The small "e's" seem to be a little larger than they ought to be, which indicates that the individual ego was well developed at time of writing, and yet, he is not vulgarly conceited. His type forms of capitals show artistic sense, cultivation and refinement.

ANDREA MANTEGNA

ANDREA MANTEGNA (man-tenya) was an eminent Italain historical painter and engraver, born at Padua about 1430. Was a pupil of F. Squarcione, who adopted him as a son. After he had worked at Padua and Verona he went to Milan, where he painted the "Triumph of Julius Caesar," which Vasari esteemed his masterpiece, and which was purchased by Charles I of England. He painted several frescoes in the Vatican at Rome and worked some years in Mantua, where he was patronized by the Marquis de Gonzga. He was probably the first engraver of his time.

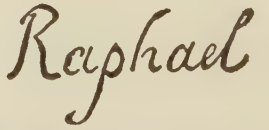


Here again we notice the remarkable intuitive temperament, altho the print-script letters should, of course, properly stand separated from each other. But the fact that he chose this particular style of signature reflects the originality theory and intuitive perception for which his works were noted. The signature is small, compact, businesslike. It shows fine powers of concentration, vitality and health. Size, form and proportion are remarkably illustrated in this very interesting signature, optimism in the upward tendency of the first half and the ability to fight against obstacles may be clearly seen in the downhill portion or second half of his name. Note the brittle aspect of the words. They look as tho they might be shattered into pieces by a sharp tap. Inflexibility of purpose and wonderful perseverance, self-direction and insight, combined with originality, theory plus practice. Intuition in the seperate letters—and logic in the very solid and brittle effect of the name—give him those qualities which enabled him to idealize the material, and bring out the most pleasing and inspiring sentiments of what, less skillfully handled, would have been commonplace or even sordid. See how the last letter resembles a figure "2." Here we see some mathematics, quick, alert mentality, and a flash of originality, decision and perhaps of eccentricity.

RAPHAEL

RAPHAEL was born in Urbino, Italy, March 28, 1483. He received his early instruction from his father, after whose death, in 1494, he became the pupil of Perugino. Ten years later he visited Florence, and in 1508 was called to Rome by the pope to paint the frescoes in the chambers of the Vatican.

The first four letters of his signature indicate a pure, intuitive or clairvoyant insight, which, with the searching loops above the line, making for nobility of thought, spirituality and reverent inspiration, give the theme for the greatest of his works.



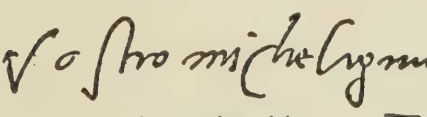
He writes the last three letters connected, which endows him with the practicality, logic and constructiveness to make him work out his inspirations, ideals and conceptions in a sensible and logical way that only a genius could do who was so wonderfully intuitive and "theoretical." Note the noble type-form of the "R," bespeaking, always, cultivation, refinement and artistic sense, ability, size, form and proportion. Observe the firm, bold, yet graceful and softly rounded, strokes that make the whole ensemble. Note how the first "a" is even broken apart, standing in two separate strokes, the "h" also, which intensifies the inspirational insight. Mark the utter simplicity of the name, nothing flourishy, incongruous or ungraceful. The long stroke to the "p" below the line gives excellent balance to the ideas and inspirations, so that no matter how exalted they were, he would never be swept off his balance. A wonderfully interesting and informative signature. He was still a young man, not yet 38, when death claimed his genius.

MICHAEL ANGELO

HERE is a reproduction from the pen of Angelo (Michael Angelo Buonarroti). He was born on March 6, 1475, and won recognition for his wonderful talents while yet a young man. In 1542 he was appointed architect of St. Peter's, and applied himself to the work with loyalty and devotion until his death, which took place on February 18, 1564. Among Michael Angelo's most famous marbles, it will be remembered, are his "King David" and his "Moses the Lawgiver."

The principal items of graphological interest in this remarkable signature are the sharpness of the outlines, the firm pressure, the activeness, the strong relief and the parts of the name that are broken and solid. All of these features of this signature mark the writer as a person of remarkable intelligence and ability. The theory is here in the intuitional inspiration. The practice and construction in the logic, or solid portions of the name. He could not only create or generate his own ideas, but could plan, build and construct them successfully, throwing out all deadwood or unsuited elements, retaining the good and combining them, so that all were assembled in a final perfect result. The loops above and below are well balanced, showing organization. The hooks give wonderful tenacity; and those portions of the name that run sharply down little individual hills of their own show an intense capacity to fight against and overcome obstacles.

Note the open a's and o's. And the dot to the "i."



(Michaelangelo)

Here we have a conscientious attention to detail and a characteristic bluntness of speech well fitted to the nature and temperament of the great sculptor, who reproved a carping critic with the statement that, "Trifles make perfection, and perfection is no trifle."

BOTTICELLI

BOTTICELLI (bot-te-chel'-lee) Sandro (or Allesandro), an eminent Italian painter, surnamed Filipepi (fe-le-pa'-pee), born at Florence, about 1440, was a pupil of Filippo Lippi. He was patronized by the Popes Sixtus IV and Pius IV. He painted in the chapel of the Vatican several frescoes which display great power of imagination. Having returned to Florence, he became a disciple of Savonarola and neglected his art. He died in 1515.

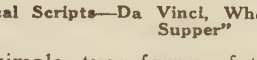
Here is another very intuitive signature, but not absolutely so, as we see from the last four letters in his name being joined together. Here is an illustration of real genius, because the wonderful theories and power of imagination and instinctive understanding shown in the broken half of his name are gathered together into a wonderful ensemble of form proportion and color thru the application of his logic and constructive ability. It will be noted that tho the two "t's" in the name were made separately, they have been joined together by the bar, which is placed high up. Also at the bottom, in

the curve of the first letter. Here we have compactness of ideas and practical sense in the handling of theory and inspiration. His imagination was unusually active, as we can see from the very high i-dots, and there is always an air of inquiry and a general interest in all things expressed in these i-dots which indicate a love of knowledge. Altho high, these dots are directly over the letters, denoting thoughtful consideration and precision. Originality and a touch of eccentricity are expressed in the unusual form of the "B," which is both "D" and "B" combined. Note how the signature seems to reach heavenward. The strokes above the line seem to be longer than they should be for the size

of the letters. Here we plainly see the reason for his choice of sacred subjects for his expression of genius. The spiritual side of his nature soars, and naturally would be brought down to earth and made to serve his imagination and genius in paintings expressive of this inflatus or spiritual elevation. His open "o" shows chattiness. The incurling terminal gives him credit for a good deal of selfishness and love of luxury, and the simplicity of the whole signature shows a nature that is plain, simple, unassuming, and reflects good taste, normal affection and good self-direction.

LEONARDO DA VINCI

LEONARDO DA VINCI (vin chee) was a celebrated Italian painter, sculptor and architect, born at Vinci, near Florence, in 1452. He was well versed in astronomy, botany, engineering, anatomy and music. Hallam, in his "Introduction to the Literature of Europe," says of him: "The discoveries which made Galileo and Kepler and Maestlin and Maurolicus and Castelli and many other names illustrious, the system of Copernicus, the very theories of recent geologers, are anticipated by Da Vinci within the compass of a few pages—not perhaps in the precise language or on the most conclusive reasoning, but so as to strike us with something like the awe of preternatural knowledge. About 1499 he completed at Milan his masterpiece, "The Last Supper," which was painted on the wall of the Convent of Santa Maria delle Grazie. He painted at Florence a portrait of Madonna Lisa del Giocondo. He surpassed all his predecessors in the art of chiroscuro. He was never married. He died near Amboise or at Fontainbleau, in May, 1519, leaving his manuscripts and other personal property to his pupil, Francesco Melzi.



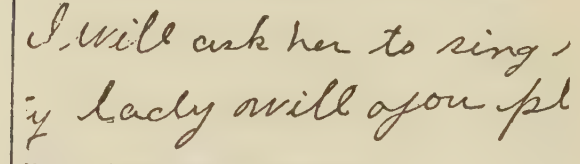
Historical Scripts—Da Vinci, Who Painted "The Last Supper"

The simple, type forms of the capital letters in the signature of this foremost man of his day emphasize the artistic sense, cultivation and refinement that such capitals always represent. The straight firm lines of the "L" and "V" give him credit for fine engineering sense, architecture and mechanics. Note the low-down i-dots carefully placed, denoting concentration, precision, carefulness and a conscientious faithfulness in all things. The ascending bars which have been added to the capital "V" complete the thoroness and provide him with an inde-

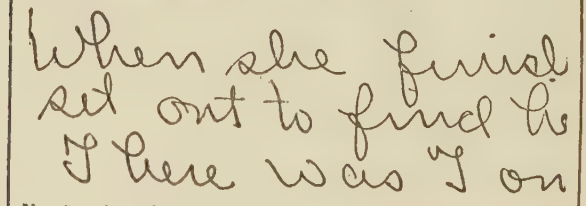
pendent imagination carrying a suggestion of defiance to it. All this would make him intensely original, particularly when there is so much theory or creative sense as his separate letters show. Here we again have that wonderful intuitive or inventive capacity which the intelligence and judgment convert from theory to actual genius. It bespeaks for him inspiration brought down to earth, imagination aspiring to great heights, which has been harnessed and made to serve the will and ability of genius. The firm pressure shows resolution, mental independence, consistency, power to accomplish, and the utter simplicity of the signature stands as a monument to the greatness of his achievement and to the unassuming tho none the less real qualities of the truly great.

MINDS THAT NEVER GROW UP

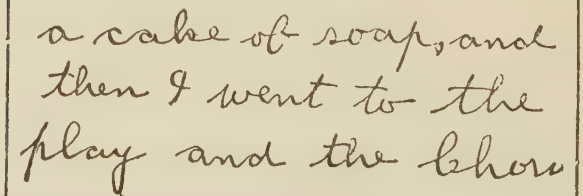
SPECIAL PLATE— [illegible]LE-MINDEDNESS
Reflected in the Writing of Three Women



No. 1.—Actual age, 22; mental age, 11.



No. 2.—Actual age, 25; mental age, 9.



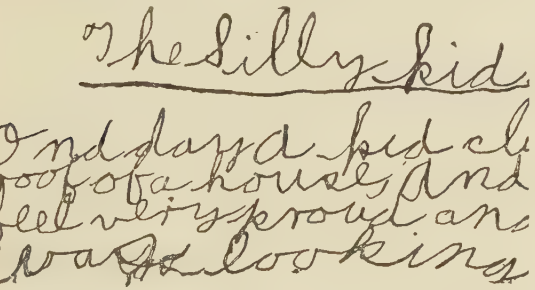
No. 3.—Actual age, 35; mental age, 14.

INTELLECTUAL FEEBLENESS

Shallow or Defective Minds Instantly Recognized by Graphology

THE study of feeble-minded and mentally defective writers is as interesting and equally important to society as a study of the insane. Both are irresponsible. Both are intellectually unfit to function successfully for themselves. Both are a menace to society in a greater or lesser degree, according to the state of mental degeneracy or feebleness reflected in the individual. It seems to be altogether apropos that the problem of the feeble-minded writer should be considered here.

The following quotation is from a letter written by Mr. Eugene A. Skilton, of Philadelphia, Pa., himself



Male: Age 12 years. Mental age 8 years, 1 month.

an intelligent student and observer of human nature. It forms a very suitable preface to this subject:

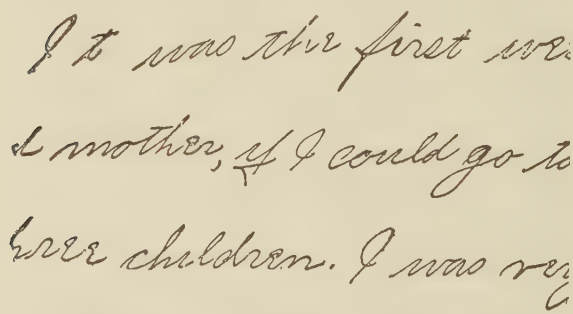
"I note an editorial in a recent issue of '*Knowing People*' that you quote a university professor as to the degrees of intelligence, stating that it was fully developed between the ages of eighteen and forty-five.

"Recently I heard Prof. Lightner Witmer speak on the subject of intelligence, and he described it as the ability to solve a new problem quickly and with good judgment. As Professor Witmer experiments extensively with children along these lines, I asked him, after the lecture, at what time he considered the child's

intelligence to be developed. He stated that it was his opinion that intelligence was congenital. In other words, he stated that a child's intelligence could be tested long before it entered the first grade of school, and, while it could be trained intellectually and developed intellectually, the child's intelligence never would be developed any further."

This bears out what has been said before—that human nature is a stream of consciousness struggling upward and onward. It arises from the depths and spreads itself out upon the broad level of mediocrity upon which the "average" citizen moves and has his being.

There are two classes of individuals: Those who are "average" and those who are not. Of the group that



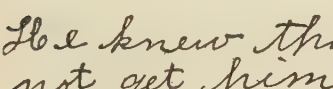
Female: Age 20 years. Mental age about 12 years.

are *not* average, it will readily be seen that approximately one-half of this group are *under* normal. The other half *above*.

Those who are *under* normal, may extend from a very close residence to the "borderline" down and backward in capacity to the defective, deficient, feeble-minded, imbecile and idotic groups.

Those who are *above* the average, will, likewise extend from a very close proximity to the "average" demarkation (even overlapping into it at times) on upward, showing a more general grasp and penetrating perception, a greater ability to meet and cope intelligently and with "good judgment" those more serious and complex

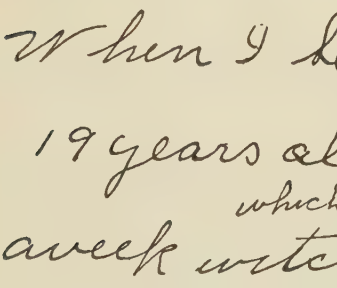
problems of life, its duties and responsibilities—until we meet with an occasional Lloyd George or Ferdinand Foch, a Washington or an Abraham Lincoln. Through the towering exaltation of their genius, ability and humanity such men rear their personalities to those heights of inspiration and reverence from the dead level



Male: Actual age 25 years, 5 months. Mental age 8⅞ years.

plains of human effort, so that they constitute in very fact, intellectual mountains that stand out as landmarks inspiring and guiding struggling humanity for all time.

What Prof. Witmer desired to express was probably the idea that a man or a woman comes into the world with all the *capacity* for understanding that he or she

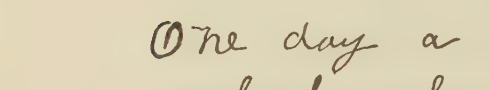


Female: Age 21 years. Mental age 12 years, 4 months.

will ever possess. That the intellectual tools (such as they are) are all provided. That the perceptive cargo capacity has already been arranged for—in just the same way that we are provided with eyes, hands, feet, limbs and other organs, and that the business of life will enable us to use those organs, limbs and muscles either poorly or

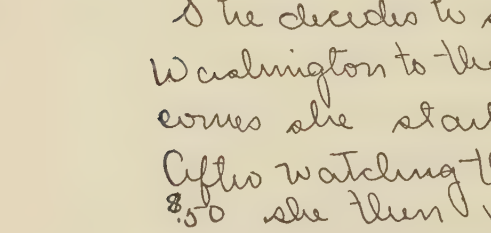
efficiently within the range of our various capacities, as we become familiar with them and experienced in their direction.

There is no doubt whatever that a person of average intelligence can train himself to be a very reliable and skilled worker in one particular line, even to becoming



Male: Age 25 years, 5 months. Mental age 8 years, 4 months.

an authority in it. It is necessary, however, to *use* the brain and perceptive abilities in order to get the most out of them, in exactly the same way that a scientific exercise of the body and its muscles makes it possible for the brain to function and the mind to expand to its full capacity.

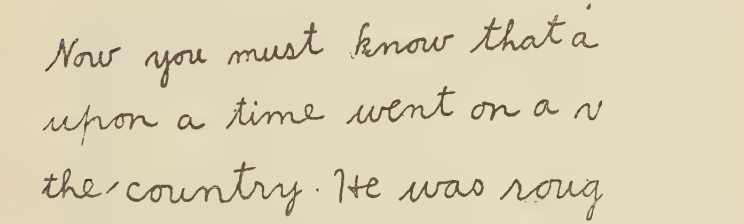


Female: Actual age 25 years. Mental age 9 years.

If the original capacity is small or limited, the individual becomes more or less incapable of solving life's problems "quickly and with good judgment." Feeble-mindedness is, therefore, mostly congenital, a condition, limitation or handicap imposed upon the individual by nature at birth.

Outwardly these feeble-minded folks seem, to the casual observer, to be entirely normal in every way, and yet they are dangerous not only because of their irresponsibility, but because, if permitted to mingle freely with others, they eventually propagate their own kind, and thus insidiously spread a menace that has already assumed sinister proportions in some sections of the United States. This proves unquestionably that mental defectiveness is largely congenital, as stated by Professor Witmer.

Nature goes right ahead developing the body, maturing it, giving it all of the outward graces and semblance of a normal adult, and yet leaves the *mind* unfinished, without power of itself to develop beyond a certain point. Nature plays a ghastly prank, truly and at the same time creates a vitally serious social problem for our solving.

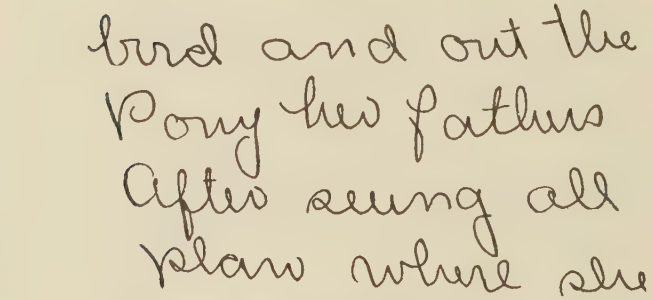


Male: Age 21 years, 4 months. Mental age 9 years, 2 months.

As a result, a man or woman thirty years old may be normal and healthy, *physically*, for one of that age, and yet possess the mind of a child of ten or twelve. The "man" of thirty with the mind of twelve may be easily influenced for good or evil. He will readily yield to the fires of physical passion, and as feeble-mindedness is heriditary the children of such parents are also nearly always defective, lacking in perception, will, sense of personal responsibility, mental independence and moral consciousness.

It is highly important then and altogether fitting that a number of good scripts from the pens of feeble-minded writers should be illustrated, so that the student may be able to recognize them whenever met with. It is not necessary to accompany these illustrations with

analyses. The student will instantly recognize the weak, unmistakably characterless form of the writing. Careful study of these scripts, with an occasional reference to them will impress this particular type of mental incompetent upon the mind of the student for future instant recognition. It is the unrestrained feeble-minded writer that we should be on guard against as much as we should be watchful of the intelligent, seasoned criminal, or the maniac. While external appearances may occasionally fool the casual observer, any



Female: Age 25 years. Mental age about 9 years.

one who has a fair working knowledge of handwriting analysis is in no danger of being deceived as to the mental capacity and state of his new acquaintance or correspondent, if he (or she) puts pen to paper.

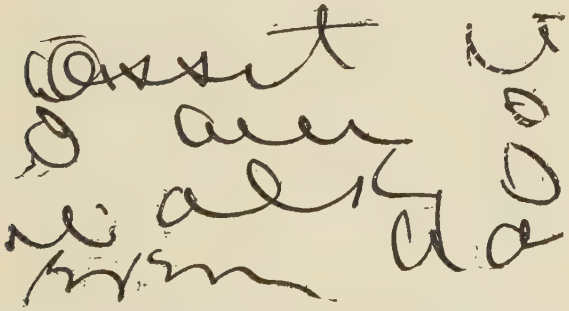
It would be well for the student to contrast these feeble-minded scripts with that of William Penn, for instance, shown on page 286 in this book. It is like ascending from gloomy depths to an unusual height with brilliant intellectual landscape spread invitingly before the beholder, which always presents something new that invites and beckons ever onward and upward.

TAKING A LOOK AT INSANITY

A Brief Excursion Into an Intricate Subject, With Graphology as a Guide

DURING the course of a year every professional graphologist receives scripts from clients, with the request that the mental competency or condition of the writers of these scripts be set forth with the scientific aid of handwriting analysis. While this is a delicate subject, and must be handled carefully and helpfully, it is really a very important service not only to the individual client but also very often to the community at large.

INVOLUTIONAL MELANCHOLIA ON ROAD TO RECOVERY



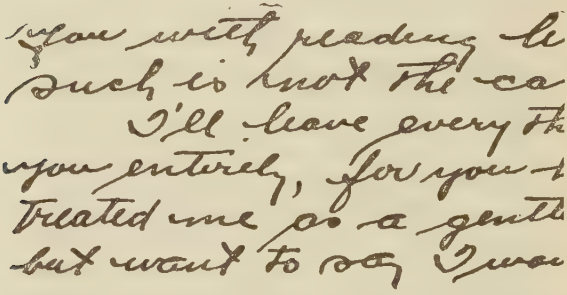
A proper impression of this mind power and force can scarcely be gained from this very small bit of writing, but it reflects a condition that is far from normal, and there is a decided lack of control expressed in the eccentric capital letter beginning the first word. The t-crosses are too light for the strong down pressure. There is a stilted jerky movement of the pen and somewhat vicious terminal thrusts, which, with the upright script, would make for an expression or even an occasional demonstration of cruelty. A natural sybarite, luxury loving and sensuous. Extravagant and wasteful.

It is therefore altogether apropos that something special be prepared and presented upon this intensely interesting and delicate subject. The material which follows, we believe, will offer some unusual opportunities to get closer to the subject with the aid of graphology than has heretofore been possible.

Let us first understand the meaning of the subject we are about to study through the aid of three excellent definitions furnished by Webster's Collegiate Dictionary, viz.:

Sane: Being in a healthy condition; not deranged; acting rationally. Said of the mind. Mentally sound, possession of a rational mind. Rational; relating to the reason; not physical,—mental. Having reason, the faculty of reasoning. Agreeable to reason; not extragavant, foolish, fanciful and the like. Wise and judicious. A person who is sane, sound, intelligent, reasonable, sensible, wise, discreet and judicious, is said to be sane and

INTELLECTUAL INFERIORITY WITH EPISODES OF EXCITEMENT



Observe how splashy the writing is, the lack of control and direction, as though the pen were running wild; and, indeed, this is just what it was doing. Violence may be seen in the downward t-cross, carrying with it the primal impulse of violence, cruelty and destruction. Closed and tied o's and a's in some cases make for a cunning impenetrability. The danger of violence is greatly accented in this script by reason of the intensity shown in pressure, sensitiveness in the slant and the impulse shown in the long horizontal strokes.

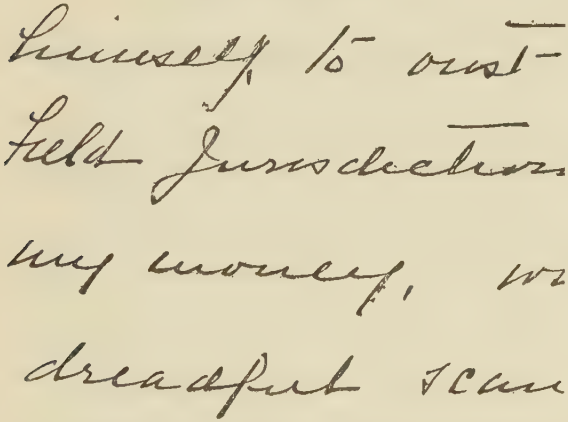
competent, one able to direct self and function with judgment and control upon all ordinary occasions. *Rational* refers to the reason as a quality of the mind. *Reasonable* refers to the exercise of this faculty for practical purposes and means, governed or directed by reason.

Crazy: (1.) Characterized by weakness or feebleness; decrepit, broken; falling to decay; shaky; unsafe. (2.)

Broken, weakened or disordered in intellect; shattered; demented; deranged. (3.) Inordinately desirous; foolishly eager.

Insanity: (1.) The state of being insane; madness; lunacy. (2.) Such a mental condition as, either from the existence of delusions, or from incapacity to distinguish between right and wrong with regard to any matter under action, does away with individual responsibility. *Insanity* is the generic term for all such diseases as

A PARANOID CONDITION

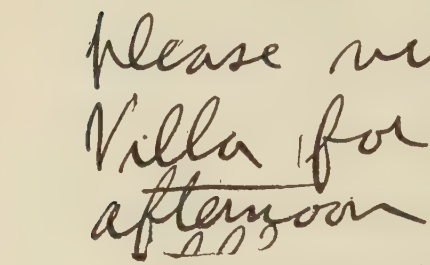


At first glance this script does not look so bad, and it requires a good deal of careful and thoughtful study to appreciate the mental condition reflected in the writing. Here, again, we meet with the "brittle" style accented, and with the forward uncontrolled impulse that fails to put on the brakes, in those long t-crosses, many of these bars being emphasized more strongly in other parts of this script, of which we are able to show only a small portion. There are the descending words and lines that drop suddenly away at the ending of the letter, a letting go of one's self, the mind and will not being able to assume command of the personality.

lunacy, madness, derangement, alienation, aberration, mania, delirium, frenzy, monomania, dementia. *Lunacy* has now an equal extent of meaning, though once used to denote periodical insanity. *Madness* has the same extent, though originally referring to the rage created

by the disease. *Derangement, aberration, alienation* are popular terms for insanity. *Delirium, mania* and

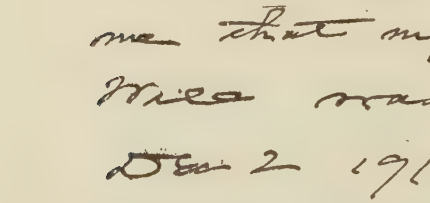
MANIAC DEPRESSION WITH EXCITEMENT



It does not take much study to appreciate the mental condition of this writer. Splashy surges of impulse, a lack of objective and many strong movements of attack—a thrusting out of the mental impulse toward another and a quick retreat. Observe the bayonet ending to the word "afternoon," and the lack of firnmess, strength, decision, and control in the somewhat characterless and disordered writing, so clearly reflecting the type of mind that lies back of the pen.

frenzy denote excited states of the disease; *dementia* denotes the loss of mental power by this means; *monomania* is insanity upon a single subject.

MANIAC DEPRESSION PSYCHOSIS IN AN ELDERLY PERSON

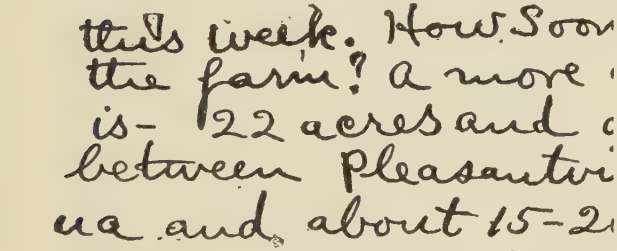


There is a tension in this writing that suggests the taut bow-string. The writing is "brittle," as though a tap upon any part of a word would splinter it. Depression may be clearly seen in the downward tendency of words and lines. There is a mental "breaking up" that is clearly understandable with careful study of this interesting specimen.

Another definition of insanity is a more or less impaired condition of any or all of the mental functions

involving the intellect, emotion or will. The phenomena of acute intoxication or fever, though analogous in form to those of insanity, being temporary are not usually regarded as symptomatic of mental disease. Comatose conditions, somnambulism, eccentricity, hysteria, transitory brain excitements due to religious or other strong emotions or due to other adequate causes should also be excluded. They may make a man or woman temporarily insane, irrational and irresponsible for their actions, but they in themselves do not constitute

DEMENTIA PRÆCOX OF A VERY MILD GRADE



This is not a very high intellectual type, inclined to secrecy and evasion; one who has enough cunning to do wrong and then deny it, or to try and lie out of it, or to shift the responsibility. There is some "muddling" of the ideas, as will be seen in the conflicting loops that run into words above and below. A very material and somewhat sensual type, lacking in ideality and sense of personal responsibility.

insanity. An insane man is unfit to do his work or manage his affairs or mingle in society of his fellow men. In some cases he is unsafe to himself as well as to those around him.

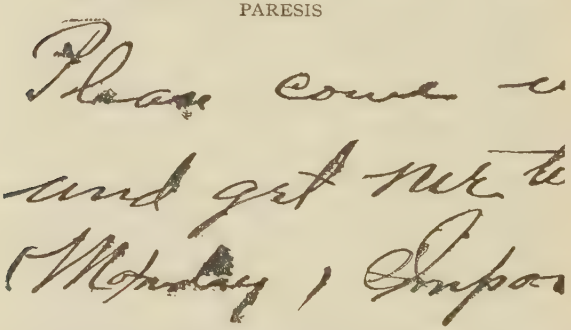
OBSESSION

Insanity is a very complicated subject because it overlaps in so many different directions. One of these overlapping divisions of insanity, if it may be so called, is that of obsession or dual personality, an interesting case of which was recently reported, from Columbus, Ohio, by Dr. Henry H. Goddard, a psychologist of national repute. This concerns the case of Bernice Redick, age nineteen, and Polly Redick, four years old. Total strangers until a short time ago, they have been occupying the same human body, he says. Science,

however, through the use of hypnotism is slowly killing Polly in an effort to save the life of Bernice. The girl who is a high school pupil and lives in Ohio, was brought to the Juvenile Research Bureau here some months ago for treatment. "She possessed two distinct personalities," Dr. Goddard said; "in a single day she changed back and forth, eleven times, from a four-year-old girl to her normal self, a nineteen-year-old girl."

The Bible is authority for numerous cases of insanity or of obsession by evil spirits, entities or intelligences. Dr. James H. Hyslop, who has done so much for psychic investigation on scientific lines in America, is reported to have believed in the occasional obsession of a certain

PARESIS



This is incomplete paralysis, affecting motion, but not sensation. An unusually good specimen of this kind of script. The blots are due to the lack of facility of motion, the absence of synchrony between the mind and the writing muscles. A careful study of this script by the student putting the mental reproducing needle on these pen movements will recreate an impression of the condition of this writer, easy to comprehend, but not easy to express in words.

type of individual by disembodied intelligences or "spirits." If this be true, it would account for a large number of insane and abnormal human beings in the world today. Insanity, however, is a subject too deep, too far reaching and too intricate to be thoroughly covered in a chapter of this length.

The student is referred to the accompanying illustrations for special study. It is suggested that a good reading glass and a medical dictionary be used in connection therewith.

GRAPHOLOGY IN BUSINESS

ON January 27, 1918, the following analysis was made by Mr. Lucas for a client upon a script.

"That the mind of the writer is either at present unbalanced, or rapidly becoming so, is expressed in two ways. First: In those very unrestrained vicious down-strokes to the t's, that bespeak the primal instinct of the man with the club or dagger. They are the reflection of inherent violence and destructiveness. Second: There is an excess of cunning or concealment in the abrupt tapering of many words. Their sharp, wedge shapes accent this characteristic of cunning and finesse carried to extremes. What may be considered as a third confirmation to both of these signs is the sudden obscurity of many words toward their endings. Nearly every word has been written in such a manner as to show the first half of the word very clearly, and it is from this first half alone that one must gather the sense of what the word is intended to represent in the way of an idea. From all of which we may conclude that the man is really dangerous, and likely to commit homicidal acts, or develop homicidal mania at unexpected moments. The capricious pressure of the penpoint against the paper discloses another phase of abnormality, reflecting violent nervous and emotional pulsations, without direction or control."

Sequel: On January 30, 1918, a voluntary acknowledgment of the above analysis was made by the client, who said, in part: "As far as the writing of my old friend * * * is concerned, I believe you are quite right. About fifteen years ago he was a leader in his specialty, but his condition is unfortunate today." Later, on March 29, 1918, the above opinion was supplemented by the following paragraph: "My old friend * * * was committed to an insane asylum since I last wrote you."

SOME SOCIAL BACKSLIDERS

The Causes for So-called "Criminal Tendencies" Examined Under the Graphological Lens

EVERYBODY makes mistakes. The only ones who do not make mistakes are those who have not yet been born and those who have already passed over the Great Divide. Some mistakes are trivial, but form important links in our chain of experience, if we are able to profit by them. There is some excuse for a man or woman making a mistake, but no excuse for making the SAME mistake TWICE. Such a one is either irresponsible (a fool), or else deliberately, dangerously, defiantly perverse. Which brings us to the question—What is a Criminal?

A man behind the bars is essentially the same as the man outside in many ways. He has a brain, hands, eyes, is sensible to heat, cold, hunger and thirst. He needs clothes, food, and companionship. He needs friends counsel, advice, and to be taught how to THINK. That's a main point. It is not the outside of a man that counts, but the inside. His mind and heart. How they function and work, whether they go together, or pull away from each other. The strength of the attracting or repelling forces, and the amount of control. Education, or rather, home and school training also form one of the important links in the chain of circumstance leading from cause to effect. Education is not a matter of college study and a diploma. It is born of experience and it is the way we profit by our experiences and appropriate them as guides to future actions and the exigencies of life that counts.

A normal human being in the free world is always an intensely interesting study, but nothing compared to the man behind the bars, because there are so many more underlying impulses and causes that brought about the result. What they are, and how they have been focused upon the weak spot of his individual ego is a most intensely fascinating department of Graphological and Psychological Science.

The question "What makes a man go wrong?" cannot be answered generally. Each case is a world of knowledge and information unto itself. Probably one of the principal underlying causes is a lack of early home

refinements and training, control, and the inculcation of a proper consciousness of personal responsibility to God and man. Most people are average. They are more or less lazy and careless. They lack ambition, particularly if attainment means work, economy, and self-denial. Hence they take the easiest path, knowing they are treading on thin ice, and yet not caring if they break through.

Greed, avarice, envy and selfishness play their part in the career of the social backslider, as do other operating influences, such for instance, as feeble-mindedness, also natures that are too trustful of others, that are over-intense and lacking in control, often find themselves in deep water before they realize it. The gambling instinct is another important item—the desire to get rich quick in various ways, or to get something for nothing, or to get a great deal for very little outlay or personal effort.

I believe that the three deepest underlying causes operating in the so-called "criminal" career are: Lack of intelligence, *lack of training, lack of control.*

There are occasional dangerous individuals who have all of these to their credit, and are endowed with predatory impulses, to their disgrace; but, be it said in all fairness, they are greatly in the minority.

Another important factor in the filling of prisons is jealousy—a combination of love, imagination and selfishness. It depends upon the intensity of the nature, the lack of control and the amount of violence, disclosed in the combination of emotions as to the kind, quality, duration and nature of the result—the outcome. All of these things play their important note in the discordant penal symphony.

There are a number of intensely interesting scripts presented herewith, well worth careful study and permanent preservation. They will hold much for the individual's personal instruction, and should constitute a most interesting and valuable guide and reference for the business man. If your own writing contains any of the things described herein, then be admonished. If they show similarities to that of employees in important positions, then be warned in time.

It should be remembered that a great wrong or a great crime, once committed, can never be recalled, and seldom, if ever, corrected. It may be forgiven by the one side and repented by the other, but even this will

never fully eradicate the thing. Repentance benefits no one except the person who repents; the injury will always remain. Therefore, "remembrance beforehand" is the thing that should be brought home to each and every one of us.

Another important thing that a knowledge of Graphology gives is a better understanding of the underlying causes, reasons, impulses and emotional stresses that make a man a convict. Through it we are better able to help those who need help, and can stimulate the ideas in a helpful and wholesome direction and get the man to "THINK." To think *first*, and act afterward, to open up the door to self-knowledge and an appreciation of his personal responsibility to himself, his fellow-men and to his God, is really worth while. It opens up a fascinating field of human usefulness that has, as yet, scarcely been touched upon the outermost fringe.

Here is an interesting script written by a young man in prison, who puts his case, briefly, thus: "I was born of good parents, although they died when I was nine years old. Shortly after I went into the wide world to hoe my own row. My schooling was very little; in fact, I never had any schooling after my parents died. I came to the West and worked faithfully for seven years getting along nicely. I thought I wanted an antomobile and purchased one, paying good money for it. Unfortunately, it had been stolen. Being unable to find the party I purchased it from, I was prosecuted on the charge, resulting in four hung juries, holding me fourteen months in jail. I was finally released. I spent a good sum of money for attorney's fees, and in order that I might get even I stole another automobile, and received a ten-year sentence for that. This was my only time in 'trouble.'"

There is a lot of good in this fellow, if it could only be reached. He has his faults, too, as will be seen from the following extract of an analysis of his handwriting, prepared and sent to him on July 18, 1916:

"Your writing discloses that you have always wanted your own way in everything and would break out in temper if crossed. Then there was the desire to get even if you did not have your own way, and you would go about planning your revenge deliberately. Cautious about it, too, and would always survey your ground well before entering upon it. (Observe his t-crosses, how they stop on the left-hand side of the stem, showing

premeditation and deliberate planning.) There is also much conceit, and you felt yourself to be smarter than most people. This conceit, and a head-strong, unreasoning impulse that would not let you listen to others, was no doubt the underlying cause of your present trouble. There is also much meanness, inconsideration, selfishness and both physical and mental violence expressed, and an imagination that distorts and stretches many ideas all out of true shape. You have probably

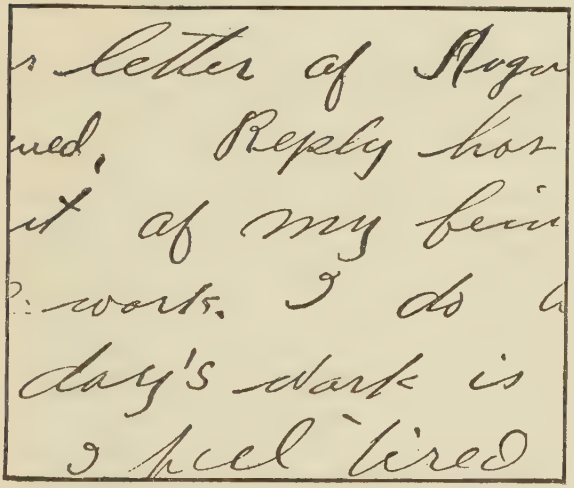


PLATE NO. 1. STOLE AN AUTOMOBILE IN REVENGE.

been handicapped in life by lack of a home and by education. There is a lot of mental vanity, and you like to be praised and flattered, are quarrelsome, and lack a proper poise balance and self-control you would do well to master."

The letter from which his quotation was made is dated July 24, 1916. The report went to him on July 18, 1916, and the confirmation of the Graphological deduction is unusually interesting and complete. The value of Graphological analysis to men in prison may be demon-

strated in still another way. On August 15, 1916 this writer said: "The things that empress (impress) me most in your letters is this, they get me to thinking." When a man sees his own weaknesses on paper in front of him, it looks as though it was magnified, "and he begins to think about himself." That is the hardest thing to do, to get a man to "think about himself" in the right way. And he adds: "If there is any grit in him, he will begin to study himself."

There are a few other important Graphological signs expressed in this interesting bit of written personality besides the left-hand side t-crosses already referred to. Take, for instance, the clear spacing of words and lines, and the remarkable activity of the pen movement, showing that while he does not lack intelligence, he does lack calmness and control. His is an unusually intense nature, it craves society and friendship, can be easily led but never driven. Highly resentful, and extremely sensitive. Many strokes are filiformed, or almost worn through, while others (especially the down strokes) are splashy and heavy. This indicates a capricious feverishness in the application of his thought and effort. It confirms his lack of mental digestion, calmness and control. Such natures are extreme, radical and more to be pitied than censured; but they do, nevertheless, contain a goodly element of danger to the community. He is both truthful and untruthful. He would tell the truth to one whom he felt he could trust and who was ungainfully interested in him. He is mostly logical in his solid words, with occasional flashes of intuition to put an edge on his perception. His imagination, plus his intensity, plus his impulse, form an inner enemy that will call forth all his will to fight and overcome. A good fellow who could have been saved the disgrace, if he had only had a helping hand to guide and some one who had a sympathetic understanding of his need. Resentfulness and revenge were so clearly the dominating motive of his offense that this script presents a more than usually interesting exhibit of these unholy attributes.

Here is the writing of a man who lived beyond his income, and who uttered worthless checks to provide the means to spend according to his ideas of luxury and ease. Let us quote from a letter in reply to an analysis of his script which was forwarded to him:

"Yes, I love luxury and elegance. Good eating and

drinking, first, because I was brought up that way; secondly, because I am a hotel and steamship steward, and have to be more or less convivial. I never sat down and deliberately figured out some crooked scheme. There was a psychic cause leading up to it. Something inside of me would go wrong. I would seek consolation in booze, and then issue bogus paper."

There was no more "psychic cause" back of this man's offense than there is back of the moon's rotation around

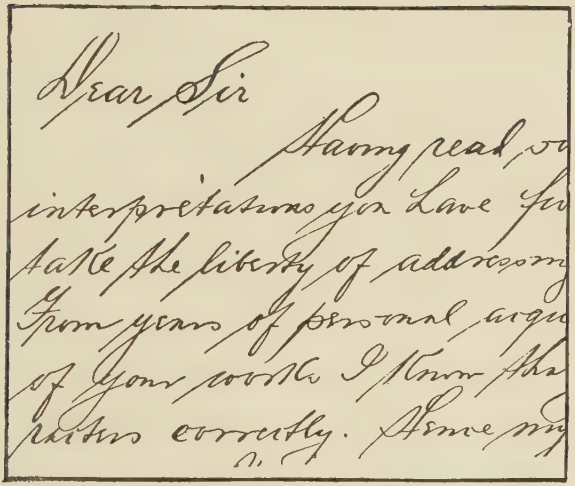


PLATE NO. 2. FORGERY AND FELONY.

the earth. His love of luxury, of material comforts, etc., are clearly shown in those large initial hooks to letters, such as may be clearly seen in the words "have furnished." Also in the shaded writing on the down strokes. His vanity, in those topheavy loops above the line; conceit, susceptibility to flattery, sensuality, lack of spiritual stamina, absence of moral sense and weak, resistless will were the true "psychic causes" of this writer's downfall. It is a nature cunningly evasive, and would naturally seek to shift responsibility upon

some other cause, such as "booze"—in the same manner that the old Romans used to shift the responsibility for their own wrong-doing upon their multifarious gods and goddesses. There is nothing in this script that commends it from the standpoint of resistance, of strength, of mental independence or courage. The lines are filiformed, showing many stencil breaks, and the tapering of the words show cunning and evasion, while the foreshortening of many loops above the line indicates

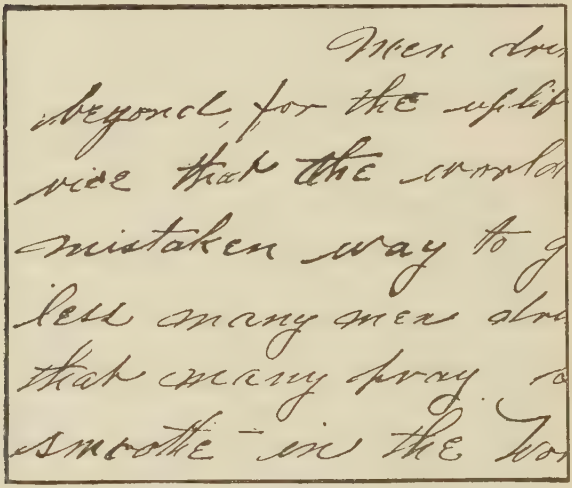


PLATE NO. 3. DISHONEST AND CRIMINAL.

dead spots in his spiritual and moral sense. An interesting study, graphologically, for weak, unreliable writing.

Ninety-nine men out of a hundred give "whisky" as the cause of their downfall, when questioned as to the reasons for their social backsliding. The writer of Plate 3 is no exception to the rule. He is just a common thief, who will take anything he can lay his hands on; who has no sense of personal (or moral) responsibility; is intelligent enough to know he is breaking the law or doing wrong, yet simply does not care. He takes what

he wants if he can do so and not get caught, or, if caught, can evade punishment. In this case he did not evade either apprehension or consequences.

Observe the coarse, dirty feather-edge writing, indicating a very coarse, dirty, unclean and vulgar nature. There is nothing in this script that savors of refinement and cultivation. It is repulsive and inharmonious. Clearly spaced, showing ability to comprehend, passionate in slant, which, with the dirty, coarse, material nature would make him disgustingly obscene. See how many of his o's, a's and d's are left wide open on the bottom, a sure sign for furtiveness, dishonesty and unreliability. He is intelligent enough and intuitive enough to be cunning, "slick" and dangerous. The large small e's bespeak for him much conceit and self-appreciation, making him boastful of his "success" and escapades. Note the grandly flying stroke to the capital W showing material instincts in the large initial hook. Filiformed writing, stencil letters, weak will, conceit and a patronizing manner have put more than one man behind prison bars. The closely fitting letters in his words show him to be narrow minded, bigoted, and very unsociable. This illustration constitutes a most interesting graphological red flag of warning that should be invariably heeded.

There is a vast difference between people who are "feeble-minded" and those who are *weak-willed*. The former are those whose mental development has been arrested and marks time at perhaps twelve or fourteen—while the body has gone on and matured. Weak-willed people may be mentally competent—even brilliant, but they lack spiritual and moral courage. They invariably take the easiest path, and do wrong with a full knowledge that it *is* wrong. In other words, they walk into prison with their eyes open. The writer of Plate 4 is a first-class example of this type. He is an intelligent and mentally competent man getting into prison on account of a weak will. His mind is all right. His will is all wrong.

The writing of a former bank clerk at $125 per month. In a letter acknowledging the accuracy of the analysis made from his handwriting he says: "Became acquainted with people who had more money than I. Liked the booze and the Great White Way—and struggled very little. By and by I stole money which was

entrusted me by the bank; from little, into big sums." In this crime the bank was partly responsible for not knowing where and how a trusted employee spent his evenings, or what he did with his time, who his companions were and whether he was actually living within his income, and if not, why not. If they had been more alive to their *own duty and trust*, this crime would have been prevented, and five years, with its attendant loss and disgrace, would have been avoided.

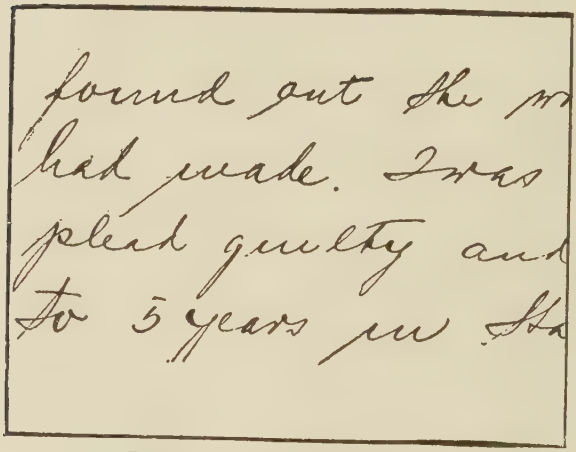


PLATE NO. 4. A BANK EMBEZZLER.

There is a dgoo deal of hyprocrisy in this script, shown in some of his o's, a's and d's being left wide open on top, while others are closed, circled and tied shut. Voluability opposed to secrecy and impenetrability—a sure sign. Logical, deductive, calculating, sensuous personality. Here again we find muddy script and an excess of animal passion in slant and sexual urge. Furtive and cowardly. Owns up when caught. Not much fight in such natures. Generous—with other people's money.

Murder and homicide are unpleasant subjects, but as they are actual occurrences in our society, it is of value to be able to detect vicious, violent and even insane tendencies in the writing of those with whom we correspond. A person may have murder in his heart, and yet have enough resistance to overcome the impulse. The higher the organic quality and brain structure, the less likely the impulse to take life, provided there is a proper moral perspective also. Jealousy is one of the principal causes of physical violence in its various guises.

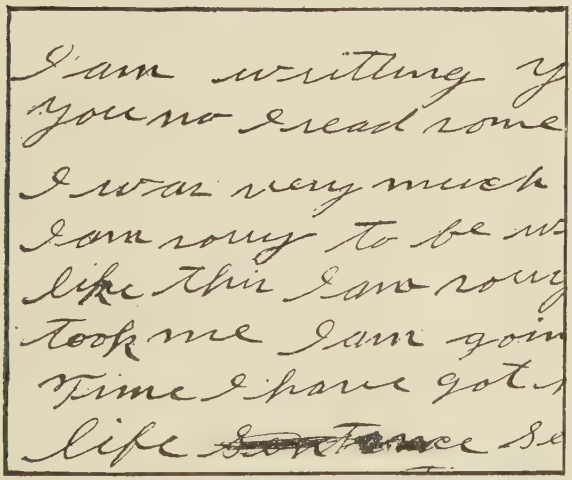


PLATE NO. 5. MURDER.

This was so in the case of the man who wrote Plate 5. In a jealous rage he killed a woman with a shotgun, and is now serving life sentence for his blind, uncontrolled passion. What are the elements that make jealousy? Obviously they are love, imagination and selfishness. According to whether there is violence, intensity and lack of resistance, will the jealousy be destructive, or take other forms of expression. Suppose, for instance, this writer had shown an equal amount of love and imagination, but, instead of selfishness, if he would

have been a very generous nature—what would have been the result? What does love, imagination and generosity make? An interesting digression on *what character analysis actually is*, the real work of the graphologist.

Violent passion, uncontrolled œstrual desires, with a leaping imagination, sensitiveness, selfishness and intensity of urge, produced the kind of jealousy that led to this murder. Observe the vicious digs of the pen on the terminal down strokes, the high, excitable t-crosses, arrow-like, cruel "digs" of the pen, all clearly indicating violence and utter lack of calmness or self-control. Ignorant, uneducated, bitter, satirical, intense, and always strung at highest tension. Combative and headstrong, without showing much in the way of real self-direction. He is intelligent enough, but evil companions, self-indulgence, temper, rashness, and jealousy were the fundamental causes of his backsliding. He has some really good qualities that could be reached and developed under proper circumstances. Imagination shown in the very rapid writing, high i-dots and t-crosses. Love in the slanting script and pressure, selfishness, in the rather "mean" writing, lack of generous terminals, and closely pressed-together script, also indicating unsociability and narrow-mindedness.

Here is the writing in Plate 6 of a young man twenty-three years old, who passed bad checks, was released on parole, and who repeated the offense. A report was made on his script August 23, 1916, in which attention was called to his "cold indifference, lack of real affection and sense of personal responsibility," all clearly shown in his weak, characterless back-hand script. "You are not truthful (see the insincere script for one thing, confirmed in the stencil strokes to letters particularly to his y-bows) and would be dishonest particularly if there was a good prospect for gain." You have good average intelligence, and know right from wrong, but are lazy, careless and superficial. Very selfish and no excuse for wrong-doing, except it be a too great love of ease and desire to attain that condition too quickly." On September 3, 1916 this correspondent wrote a "history" of his case which was nothing but a fabric of lies from start to finish. Later, on September 25th, he wrote: "No, I'm not entirely honest, but I'm trying to break myself of the habit."

There is much latent "good" in his nature if it could be properly reached and developed. He is intelligent enough to succeed, and perceptive enough to have facility and cleverness with a moderate amount of resourcefulness. But he is indifferent, and indifference is the hardest thing to reach in the human cosmos and eradicate. He is also inordinately selfish, lazy and lacks ambition and "pep." Nothing much can be done for such writers under our present penal system—more's the pity.

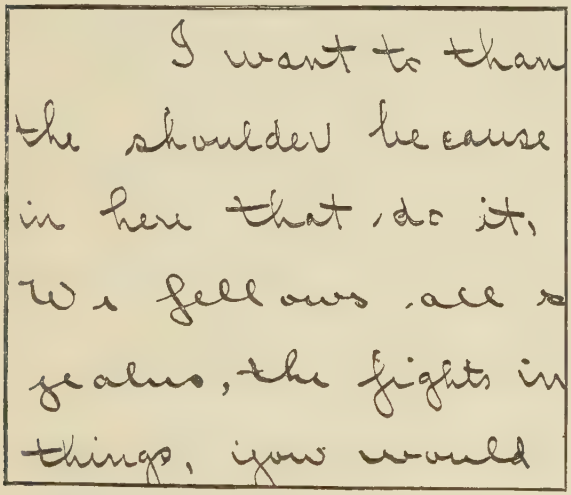
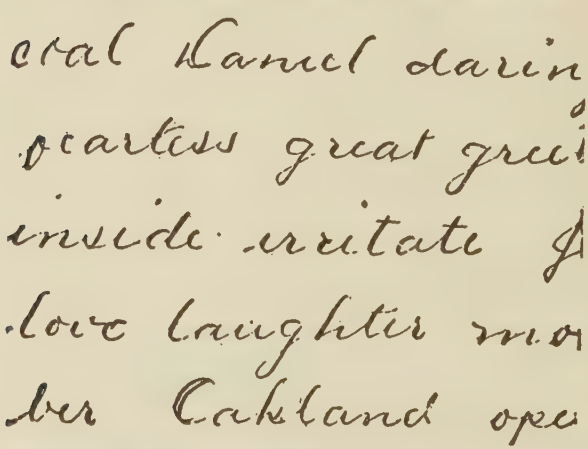


PLATE NO. 6. DISHONESTY, FORGERY AND FELONY.

Some of his o's, a's and d's are open on top, while others are closed and tied. Many words taper, showing a lack of truthfulness and a good deal of capacity for hypocrisy. Many loops above the line are foreshortened so much as to indicate dead spots in his moral sense. His t-crosses are fairly strong in this specimen, but very weak in subsequent scripts received. It is largely a case of "The devil was sick; the devil a saint would be. The devil got well, but devil a saint was he."

SCRIPT OF A PICKPOCKET

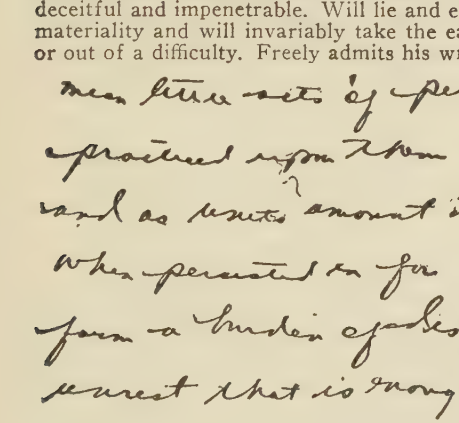
THIS is the writing of a genuine, light-fingered thief, and it shows all the characteristic earmarks of hypocrisy, dishonesty and pretension, lack of moral sense and spiritual backbone. It instantly presents a consciousness of stencil-made letters, many of them, being open at the bottom, or else very thinly closed with a miscroscopic hair-line. The pen pressure on down strokes discloses a good deal of sensuality in this case, with affectation and pretense. Do not fail to observe the lack of energy, and the lack of resistance in the weak t-crosses and general character of the script, which, however, gives this writer credit for good average intelligence



and some clever dissimulation and cunning. One is struck with the very "characterless" appearance of this script, the lack of resolution and industry being marked. He is a drifter who will take the path of least resistance.

FORGERY AND FELONY

HERE is an excellent specimen that will repay a few moments' careful study. It was written by a man 36 years old, in a state prison for felony. He passed bad checks, for which there were no funds, and squandered the proceeds in riotous living. When apprehended he naturally shifted the responsibility off on "liquor." He got in trouble (twice), not because he lacks intelligence, or did not know he was doing wrong, but because he is weak, lacks will, mental independence and blames everything and everybody for his "luck" but himself. He is highly intelligent, has a keen, observant, analytical and penetrating mind reflecting good organic quality and brain structure, but he is cunning, shifty, deceitful and impenetrable. Will lie and evade, has great materiality and will invariably take the easiest way into or out of a difficulty. Freely admits his wrong, but shifts



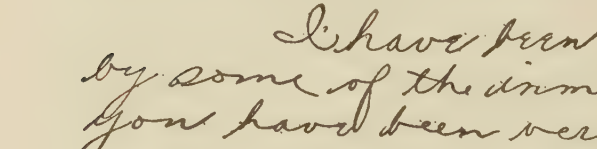
responsibility. Note the very weak t-crosses, showing lack of resolution, the absence of many loops above the line, clearly uncovering dead spots in his spiritual and moral sense. The large "hooks" to words showing his love of *eating and drinking*, the circled o's and a's giving impenetrability, secrecy and falsehood; the tapering words revealing overdeveloped cunning and finesse; the shaded writing, muddy in spots, indicating vulgarity; the high i-dots and rapid, capricious writing showing a general lack of self-control and an imagination that leads his better judgment by the nose.

WRITING OF A BANK THIEF

HERE is the script of a bank thief, serving a five-year sentence:

The following is the report on writing of No. 30,373, exactly as it was sent to him:

"The principal trouble with you is a lack of moral



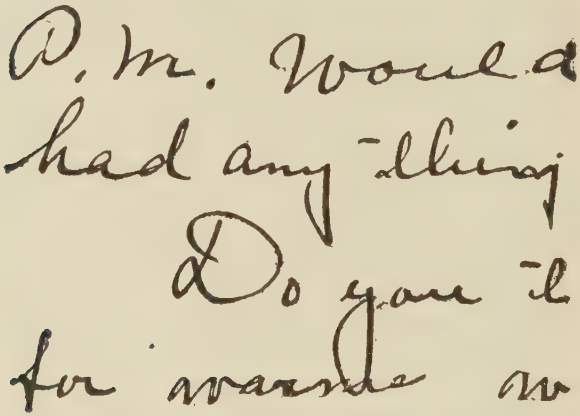
stamina and courage. You cannot stand ridicule, nor can you resist or combat your own desires. You are sexually sensitive, passionate, and the feather-edge writing reflects a mind that thinks unclean and unmanly thoughts. You have always looked at life only from the standpoint of narrowness and prejudice, and have been absolutely controlled and ruled by your own appetites and imaginary needs. You are very positive in your assertions, but back down easily when opposed. There is more finesse, fencing and cunning in your writing than ought to be there, and you will evade, sidestep and shift responsibility and lie to get out of a tight place. You are very headstrong, foolishly impulsive in many ways, lack balance, steadiness and intelligent direction. Will habits. Cut out the brothels and the booze."

In his reply on December 17 are found a few paragraphs that are interesting. "I congratulate you, and am pleased to see how well you have read my char-

acter. You are right about me lacking moral courage and backbone. * * * I have been the victim of drink, and it has been my downfall (note the shifting of responsibility in this). Every one knows nowadays that criminality is the natural outgrowth of mental defectiveness—WHISKY."

The principal graphological signs in this script worth studying are the exceedingly weak t-crosses, which show a lack of purpose back of his good intentions. There is also an absence of firmness and constantly applied effort. His pen makes many capricious efforts, shaded mostly on the down strokes, which are muddy; and this, with the excessive slant, showing emotion, and the "wandering" nature of the script, all indicate a mind and will that is under average and lacking in personal sense of responsibility, yielding to personal appetites and desires and taking the easiest way to obtain what he wants.

GRAPHOLOGICAL PORTRAIT OF A MURDERER

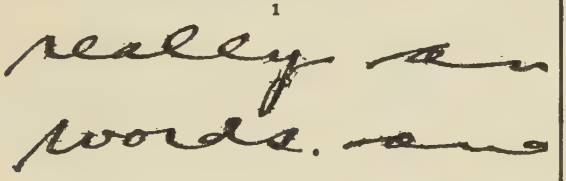


The Writer Was Sentenced to Life Imprisonment for Brutally Slaying His Wife

THIS is not only the script of a murderer, but the handwriting of one who could deliberately sit down and figure out a crooked deal. See how the t-bars stop before they reach the stem of the letter; and they are short, thoughtful, cautious crosses. Cunning, finesse, falsehood, and a cold, calculating nature with violence in such strokes as the "l" and "d" in the first line. The general coarseness and ingrained brutality of the script is so self-evident that nothing more need be said.

ONE HONEST MAN AMONG THIEVES

1



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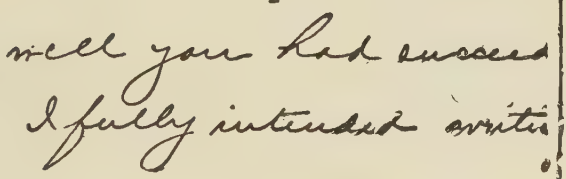

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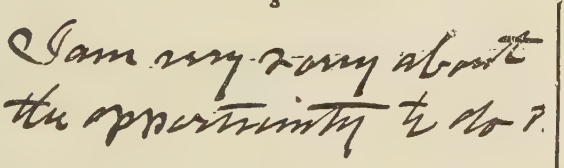

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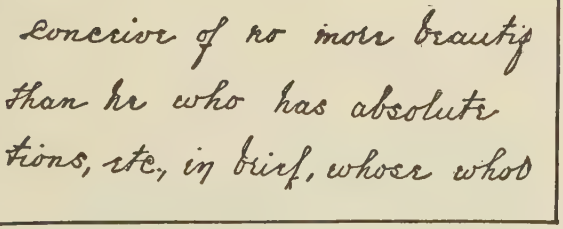


Three of these scripts were written by thieves who were serving sentences for various kinds of stealing. One of the scripts was written by a man of whose honesty there could be no question.

Students of graphology will find this a most interesting test of their judgment. Which is the honest man?

SIGNATURES AND WHAT THEY TELL

Studying the Individual Ego With the Aid of Graphology

"WHAT'S in a name?" This question is often asked by facetious individuals who desire to intimate that a rose would smell as sweet by any other name. That is true, and yet it would not be a *rose*. In studying the subject of names, or "signatures," in this section, it will not take the student long to discover that there is *a very great deal in a name*.

The Standard Dictionary defines the word "signature" as "The name of a person, or something representing his name, written, stamped or inscribed by himself, or by deputy, as a sign of agreement or acknowledgment." Yes; but a signature to the Graphologist constitutes a great deal more than that. It reflects the inmost being and personality of its owner as no other group of two or three words could ever reveal it. It picks him out and identifies him from among 100,000,000 of his fellow-men, and makes him responsible for his acts, whether good or evil.

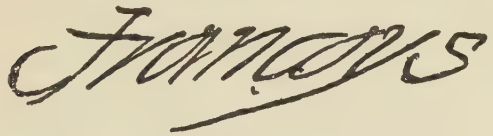
The signature of a man or woman, therefore, is of the utmost value graphologically. It has from centuries of "Ego Focus" become more and more identifying, distinctive, authoritative and original. It holds and presents the personality and character of the owner more emphatically than any other expression of a particular body, mind, soul and spirit.

We are indebted partly to the courtesy of the New York *World* in presenting some of these signatures, which were originally reproduced in that paper. Others have reached Mr. Lucas through many years of collection, assisted by the courtesy and interest of friends. Let us now employ Graphology to introduce to us a more intimate knowledge of these folks.

Some Rulers, Temporal and Spiritual

The Graphological searchlight, applied impartially to the writing of kings and princesses and to that of ordinary individuals, indicates a close kinship between the two. In other words, kings and rulers, both temporal and spiritual, are ordinary sort of folks, and reflect in their autographs the fact that they are human and subject to all the human frailities, ambitions and temptations.

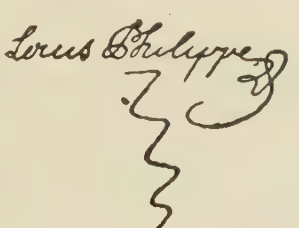
Francis II, King of France—Born January, 1543, at Fontainbleau. In 1558 he married the beautiful Mary Stewart, Queen of Scots. He died December 5, 1560. This nervously supersensitive nature was totally unfit



Francis II, of France.

for the responsibilities of government. It is a very impressionable signature, reflecting an unusual desire for grandeur and magnificence, without poise, balance, control or judgment. A nature that would be easily dominated and controlled by strong-minded, self-seeking diplomats.

Louis Philippe, King of France—Born in Paris on October 6, 1773. Abdicated the throne in 1848, and died at Claremont, England, in August, 1850. The

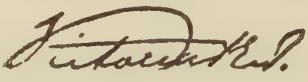


Louis Philippe
King
Of France.

signature indicates a pliable nature, a logical mind and a good deal of capacity for temporizing and inaugurating reactionary ideas; shows an unusual amount of egoism in the flourish to the end of the name and the zigzag perpendicular flourish three inches in depth in the original.

Queen Victoria—(1819–1901). The first British ruler who regarded sovereignty as a public trust. A very interesting and characteristic signature of England's

greatest Queen. Sympathy, friendliness, reserve, enthusiasm, with ideality and reverence, are well reflected in this script, combined with an unusual amount of



Queen Victoria.

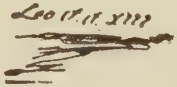
tenacity of purpose. Very sincere, affectionate and loyal, painstaking and particular, also unusually economical for a sovereign; truthful and candid; shows a fine logical, constructive intelligence.

Edward VII, England—(1841–1910). An unusually interesting autograph, especially when compared with his distinguished mother above. The amount of

Edward VII- England.

reserve, resistance, sensitiveness and affection in her cosmos seems to have been increased and intensified to a great extent in him. It is a logical and executive type of signature, in which there is a keen sense of personal responsibility.

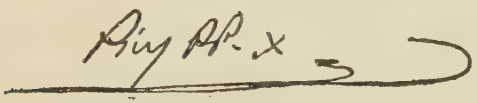
Pope Leo XIII—(1810–1903). Opponent of socialism and communism, a most interesting autograph, graphologically, due to the remarkable amount of intuition,



Pope Leo XIII.

combined with power of observation and diplomatic finesse, reflected in the somewhat impenetrable flourish *below* the name. Shows exceptional mental attainments, combined with fine powers of concentration, criticism, analysis and memory.

Pope Pius X—(1835–1914). Signature reflects an unusual amount of sympathy in the slant and delicacy of touch upon the paper. Also friendliness in the curved connection between letters. Ideality, spirituality in



Pope Pius X.

the loops above the line, and a proper balance and strength of material values in the underscoring. The shape of the i dots indicates some irritability and impatience, especially when confronted with opposition.

General William Booth—(1829–1912). An English minister; founder and General of the Salvation Army. A most intensely interesting signature, showing fine power of organization, criticism and analysis, combined with head direction or mind control. The open-at-the-top "o" indicates an almost brutal frankness at times,

Gen. Wm. Booth.

as disconcerting as it was direct. The spiritual side of this nature is well reflected in the attitude to the loops above the line. This is fairly well balanced, however, by the strong flourish below the name, carrying with it vigor, strength, determination and finality. There is also a proper prudence shown in the round dot following the name.

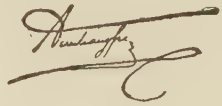
Napoleon—(1769–1821). Emperor of the French. Destructiveness is clearly reflected in the brutal under-

Napoleon.

scoring of the name. A destructiveness that is final, and which is not relieved by the impulse to reconstruct

or build. The material side of this nature is unusually well expressed, there being few elevated loops to relieve the consciousness of material might. It reflects extraordinary ratiocination, planning ability, organization and resourcefulness.

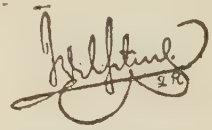
Alexander, Emperor of Russia—(1818–1881). Observe this exceptionally well-balanced autograph in the flourishes both above and below. Both the material and spiritual sides are well balanced. The strong flourish above indicates a good deal of mental strength, combined with feeling, intensity and purpose, that



Alexander,
Emperor of Russia.

gathers force as it grows. Remarkable powers of observation, criticism and analysis, combined with good scientific coloring to tastes and inclinations are clearly reflected in the very small, sharp letters. In the flourishes, both above and below, we must read (graphologically) a good deal of mental and material vanity, not altogether unlooked for in a Russian prince.

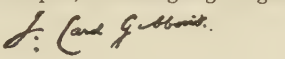
Emperor Wilhelm II, Germany—(1859–). A ruthless ambition reflected in the ascending signature, which leans backward, indicating a lack of heart and sympathy and a cold-blooded brutality in achieving objectives. This was subsequently verified in every



Emperor Willhelm.

particular. There is an overweening conceit and a vanity that reflects itself, both mental and physical, in the loops above and in the somewhat involved pretentious flourish below the name. A thrust of arbitrary viciousness and bitter sarcasm may be seen in the cross to the "t."

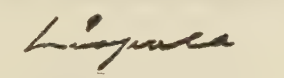
Cardinal Gibbons—(1834–1921). An American prelate, author, educator, created Cardinal in 1886. An unusually keen, penetrating and discriminating intelligence, well developed, reflecting high organic quality



Cardinal Gibbons.

and brain structure, may be seen in this interesting signature. Also a nature that is artistic, scientific, economical and logical. Good diplomatic finesse is also expressed in this unusually interesting autograph.

King Leopold—(1835–1909). This signature indicates a lack of poise, balance and control, due to the unusual sensitiveness, combined with intensity of feeling, purpose and desire, which would overcome deliberation and good



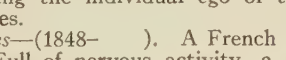
King Leopold.

judgment. The dot above clearly reflects a great love of material possessions; so great, in fact, that it would overcome and becloud the perceptive faculties and judgment. Liable to be unduly influenced by feeling, impulse, imagination and desire for power over material things.

A Score of People Who Have "Scored"

In this interesting collection of signatures we find twenty people who have made history or become prominent in one way or another, reaching as far back as XIMENES in 1436 and ranging on up to those in our own generation. These signatures presented in this way form an unusually fascinating Graphological mirror, accurately reflecting the individual ego of those who penned these names.

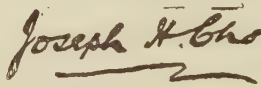
Duchesse d' Uzes—(1848–). A French sculptress and authoress. Full of nervous activity, a person of



The Duchesse d' Uzes.

great intensity of feeling, purpose and desire. Fine powers of observation, criticism and analysis, with good diplomatic finesse, enabling her to meet the cunning and strategy of others when occasion requires. Talented in many ways, especially along literary lines.

Joseph H. Choate—(1832–). An American lawyer, U. S. Ambassador to Great Britain, 1899–1905. A strong, virile signature showing fine penetrating perception, intense powers of concentration and wonderful capacity for work. A person of decision, mental inde-



Joseph H. Choate.

pendence, initiative and self-reliance. Easily irritated when things go wrong, and, when aroused, often unconsciously sarcastic and even bitter. There is a keen sense of humor as well as a finality and a sense of thoroughness and "finish" reflected in the quick, wavy dash below the name.

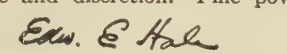
Sir C. Purdon Clarke—(1846–1911). Irish architect, archeologist and museum director. Fine scientific perception combined with originality and invention reflected in his interesting signature. Good mind control and

Sir C.
Purdon Clarke.

versatility, cleverness and resourcefulness, combined with artistic sense and power of construction, are well reflected. A strongly determined and somewhat dominating personality with an occasional streak of obstinacy and perhaps of verbal violence.

Edward Everett Hale—(1822–1909). An American author and Unitarian clergyman. The signature is marked by unostentation and freedom from flourish and extravagence. This is a reflection of the cultivated, refined and unassuming nature. Not even a period

has been added at the end of the name, to represent caution. The two narrow strokes to the capital "H" indicate reserve and discretion. Fine powers of con-



Edward Everett Hale.

centration, combined with observation, giving good memory and judgment, all of which are clearly reflected in this interesting autograph.

Richard Watson Gilder—(1844–1909). An American social worker, poet and writer. Good executive instinct combined with reason and logic in the solidly written

Richard Watson Gilder.

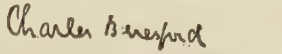
name. Very artistic, with much ideality, spirituality and reverence, reflected in the loops above the line. Modesty and an inclination to depreciate his ability at times, as may be seen in the very small "W" between the initials.

Jerome K. Jerome—(1859–). Humorist, journalist and playwright. A supersensitive nature, which, combined with the intensity of feeling, would make for strong personal attitudes, and perhaps prejudice the

Jerome K. Jerome.

judgment at times. Very active, ambitious and energetic, with good vitality and power to sustain his objectives in the face of opposition and difficulty. A purely logical type, with a great deal of bluntness and directness of speech.

Lord Charles Beresford—(1846–). An English naval officer, diplomat and statesman. Very interesting



Lord Chas. Beresford.

in the unusual amount of modesty and economy reflected in the writing of one nationally conspicuous in British

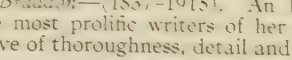
affairs. Both logic and intuition are combined to make for quick insight, perception, versatility, resourcefulness and also oratory in the open-at-the-top "o."

Fenelon—(1651–1715). An illustrious French prelate and author of numerous works on philosophy and theology. An unusually graceful outline, combined

Fenelon.

with firm even pressure, indicating unswerving self-control, poise and self-direction. Ideality, spirituality and reverence are shown in the loops above, combined with a frank, truthful and candid nature, in the open-at-the-top "o." Generous and affectionate.

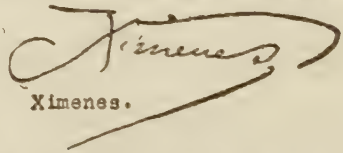
M. E. Braddon—(1837–1915). An English novelist, one of the most prolific writers of her day. Shows an unusual love of thoroughness, detail and finish, combined



Miss Braddon.

with good sense of form, proportion and distance, in the two little dots below the flourish. Very aspiring and ambitious, fine powers of observation, criticism and analysis, combined with good artistic coloring to tastes and inclinations.

Ximenes—(1437–1517). Spanish cardinal and statesman, confessor to Queen Isabella of Spain. Unusual activity of mind, which reflects imagination and impulse,

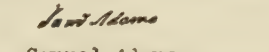


Ximenes.

that would be impractical, were it not for the strong stroke below the name, giving it poise and balance.

Essentially logical, but the separate small "i" indicating splashes of pure clairvoyant insight at times. Fond of a friendly contest, but never quarrelsome. Wonderful "conscience" in the ideality and resistance in the sharp strokes. Firmness and determination are dominant keynotes.

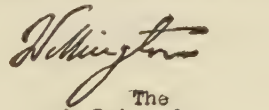
Samuel Adams—(1722–1803). An American statesman and Revolutionary patriot; a signer of the Declaration of Independence. Unusually fine grained and very



Samuel Adams.

intuitive for a man. Able to instinctively sense things, situations and conditions. A very economical and well-controlled nature.

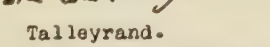
The Duke of Wellington—(1769–1852). A British general and statesman, who defeated Napoleon at Waterloo. The spiritual and material sides of the Iron



The Duke of Wellington.

Duke's nature are so clearly reflected in his signature, and so well balanced therein, that little more needs to be added, except the amount of resistance and negative will shown in the sharp, blind loops to the "l's" above the line.

Talleyrand—(1754–1838). A French diplomat and statesman. The executant of all Bonaparte's diplomatic schemes. Wonderfully versatile and facile in retort, making him fond of the mental thrust and parry of



Talleyrand.

repartee and able to get the best of others, through his quick insight and wonderful intuition. Also a very minutely observant nature. Keenly alive to things passing around him. Always awake, alert and apprehending.

Rembrandt—(1606–1669). One of the most celebrated painters and engravers of the Dutch school. Noted for his coloring and distribution of lights and shades. In this signature we see a purely clairvoyant intuition, one

Rembrandt

who works almost exclusively through inspiration. There is, however, good sense of form, proportion, distance and color in the thickness and size of the letters. It reflects a very plain, modest, sensitive, well-balanced and unassuming nature.

Bishop H. C. Potter—(1835–1908). An American clergyman and author. Esteemed for his practical efforts to improve the condition of the mass of the people. Unusually fine logic combined with powers of construction, criticism and analysis and backed by mind control

Bishop H.C.Potter,

makes for good judgment, one who would be fair in his dealings with others, and yet not permit them to impose upon him to any great extent. Cultivation and refinement are always expressed in type forms of capital letters.

James Russell Lowell—(1819–1891). An American author and journalist. Shows the capacity for constant consideration, very strongly marked in the ascending letters of the name. Also capacity for much mental

Jas.Russell Lowell

protest and resentment, due to sensitiveness and intensity of feeling. Ideality, spirituality and reverence may be seen in the tall loops above the line and a proper discretion in the closed "o."

William D. Howells—(1837–). An American printer, editor and author. Honesty and truthfulness, combined with control, fine powers of concentration,

W.D.Howells.

criticism and analysis, with literary criticism in the small looped "d." Shows good executive ability and self-direction, combined with firmness, mental independence, and maturity.

J. Jaurez—(1859–1914). French Socialist, politician, and orator. Originality, overlapping at times into genius, and combined with a proper defensive finesse

J. Jaurez

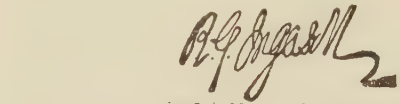
and reserve, are shown in this interesting signature. The pointed two-stroke flourish below the name gives poise and balance to the ego, a mind that operates with much directness and logic.

Robert Treat Paine—(1731–1814). An American jurist, and a signer of the Declaration of Independence. The very "pressed together" aspect of this signature indicates an unusual degree of reserve and non-forwardness. Great painstaking particularly may be seen in

Robert Treat Paine

the low down i-dot and a love of thoroughness, completeness and finish in the carefully written signature. Liable to be frequently misunderstood, due to his delicacy of feeling and reserve, which would unconsciously erect barriers between himself and others.

Robert G. Ingersoll—(1833–1899). An American lawyer, author and lecturer. Had he not given strong expressions to his views as an agnostic, he would doubtless been honored with high offices. His signature resembles that of Robert Treat Paine in the reserve and non-forwardness. The unusual flourish at the end,



Robert G. Ingersoll

combined with the strong horizontal strokes, indicate indomitable personal determination, amounting at times to defiance, when sure of his ground, or when his reason and conscience approved. It is a very affectionate, kind, ideal and reverent nature, having a proper appreciation of material values and balance, which would make him fair and just in his dealings.

Signatures of Twelve Famous Women

It is often impossible for the Graphologist to tell whether the writer of a certain specimen is a man or a woman. There are a great many effeminate men, and also a large number of masculine women. The natural characteristics, of course, show in their script, and unless the signature discloses the sex, it is almost impossible to decide with any degree of assurance in certain particular cases. There is nothing, however, which brings out the mental worth of a writer (either man or woman) so clearly and emphatically as Graphology. The interesting fact that *there is no sex in mind*, is more clearly and understandably demonstrated through the application of Graphology than in any other manner. For that reason this particular plate of signatures from the pens of famous women of history both medieval and modern times, are all the more interesting and fascinating from a Graphological standpoint. Let us begin our consideration with:

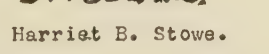
Ouida—The pen name of Louise de la Ramé—(1840–). The famous novelist. This is an unusually well poised and balanced signature, showing wonderful capacity for work and concentration, in the firm, even,

unhurried, steady pressure of the pen. Also much determination and mental independence in the final stroke to the "a." As we can see there is both logic and

Ouida.

intuition, which makes for clever powers of construction, combined with occasional flashes of genius in the separated last two letters. Entirely free from ostentation and pretension.

Harriet Beecher Stowe—(1811–1896). An American writer, author of "Uncle Tom's Cabin." A nature that is entirely free from conceit and pretention, combined



Harriet B. Stowe.

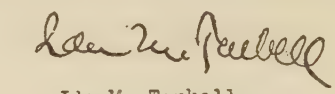
with an unusual amount of sympathy and control. Fine powers of observation, ratiocination with a proper amount of prudence. The kind of decision, purpose and effort that gathers strength as it grows.

Mrs. O. H. P. Belmont—(1847–). An American suffrage leader and society woman. The power of constant consideration may be seen in the ascending nature of the letters, with good ability to fight against obstacles and difficulties in the last three letters of the name descending. The quality of natural leadership

Mrs. O. H. P. Belmont.

may be seen in the straight inflexible stroke, beginning the letter "E." Remarkable powers of concentration and good memory are seen, combined with ideality and reverence. Both logic and intuition are well balanced. Energy, mental independence, decision and self-reliance may be seen in the cross to the "t."

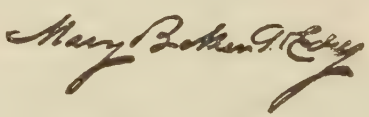
Ida M. Tarbell—(1857–). An American author, writer and biographer. A fine type of logical mind, good powers of criticism and analysis, tempered with



Ida M. Tarbell.

friendliness, generosity and a nature that is always fair and just. Unimpatient, a suggestion of finality may be seen in the last stroke. Fine sequence of ideas are well reflected in the solidly written name.

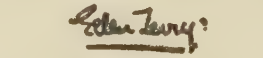
Mary Baker G. Eddy—(1821–1910). An American religious leader; founder of the Christian Science movement. This name is unusually interesting, due to the long loops below the line, indicating the strong material side of the nature, which brought financial success to her.



Mary Baker G. Eddy.

It is a name that indicates vitality, good reasoning and organizing ability, combined with excellent business sense. It is a properly sympathetic signature, but one whose sympathies would be practical and sensibly applied.

Ellen Terry—(1848–). A famous English actress. Fine poise and self-direction, accompanied by mental independence, concentration, memory and capacity for



Ellen Terry.

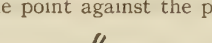
work. In this there is the ability to develop her own plans, purposes and ideas. A signature which reveals excellent judgment, fairness and honesty. A leader, fond of friendly contest.

Mme. De Maintenon—(1635–1719). A French courtesan married secretly to Louis XIV of France. Unusual reserve marks this signature in the pressed-together letters, seemingly to have been compressed after having been written over a much wider space. In addition to this reserve is sensitiveness, which makes for a very

Mme. De Maintenon.

impenetrable and almost unapproachable nature at times Observe the close down i-dot, the moderate size of the "M," one who would achieve through a proper reflection, combined with resistance. The negative side of the will is unusually well reflected in this interesting signature, tactfulness and good judgment are strong.

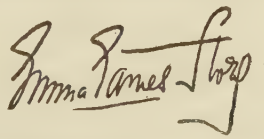
Marie Antoinette—(1755–1793). Wife of Louis XVI. A very exclusive, vivacious and impressionable nature, due to the amount of reserve, sensitiveness and intuition, which are very marked in her signature. The firm pressure of the point against the paper, and active firm



Marie Antoinette.

movement thereof, gives good courage, mental independence and a love of material luxuries. The incurling terminal stroke is suggestive of selfishness. There is, however, spirituality, courage and fortitude in the firm pressure and somewhat "brittle" aspect of the ensemble.

Emma Eames—(1867–). Prima donna. She shows much aspiration, spirituality and reverence, in the

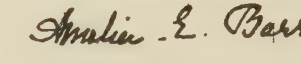


Emma Eames.

high loops above the line, combined with personal dignity and self-respect. A great deal of defensive

finesse is expressed in the tapering form of the first word. Active, energetic, has lack of self-control and direction when aroused. A suggestion of imperiousness may be seen in the strong horizontal stroke to the "T." Clever, versatile and resourceful.

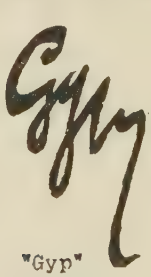
Amelia E. Barr—(1831–1872). An Anglo-American novelist. A prolific author, whose works are very popular. Shows an unusual amount of resistance, the negative or inhibitory qualities being strongly developed,



Amelia E. Barr.

making for much mental independence and will. A courageous, logical and aspiring type. Honest, faithful and loyal, combined with a proper amount of reserve and discretion, one who would not make many real friends in life, but would be very faithful and loyal to the few.

Gyp—The Novelist—(–). The pseudonym of Countess Gabrielle de Martel de Janville, a noted French authoress who has been a very prolific writer. An unusually bold, forceful and outstanding personality



"Gyp"
the
Novelist.

is reflected in this signature. The ability to work out her own ideas without much regard for the praise or blame of others, may be found in the final, vertical flourish, in which there is a remarkable tenacity of purpose, determination, vitality and energy. It reflects a

nature that likes things done on a large and somewhat imposing scale, and yet with good sequence of ideas, which her fine powers of deduction would emphasize. Unusual cleverness, facility, powers of construction and planning ability are reflected in this bold combination of three letters.

Jeanne d' Arc (*Joan of Arc*)—(1412–1431). "The maid of Orleans," a French heroine, compelled the English to raise the siege of Orleans, afterward fell into their hands and was burned at the stake. This unusually interesting signature of the French martyr to her deposition at her trial, is worth a great deal more study than we are able to give it here. It will be observed that the first three letters of her name are separated and stand alone, indicating a pure clairvoyant side to her nature and perception, which probably accounts for the "voices" heard by her. The latter half of the name has been

Jeanne d' Arc's signature to her deposition at her trial.

written solidly, although a close examination shows a separation of the final "e." In this part of the name we find the logic and planning ability, which served her so well in organizing and directing the military forces under her command. The signature stands in itself a lasting monument and testimonial to her courage, decision, foresight, logic, honesty and faithfulness. It is a signature that is entirely without Graphological discord. Observe the fine control, poise and balance not only in slant, speed and pressure, but in the size of the script, also the atmosphere of steadiness, control and assurance that it leaves in the mind of the beholder.

HANDWRITING ANALYSIS IN BUSINESS

An Interesting Exhibit, Demonstrating its Every-day Utility. Accompanied by a Symposium of Opinion from Executives Who Have Used It in Their Business Problems for Many Years.

This section has been prepared as the result of an ever-increasing demand for information with regard to the applicability of handwriting analysis to the problems of every-day business. It is not an argument, but a simple statement of facts. All of the following examples of various cases, quotations, etc., have been taken from files of very recent date. No confidences are violated in presenting them here.

No stronger proof of the ever-growing need for skilled Graphologists in the Business, Industrial and Commercial Worlds could be presented.

FOUR EXAMPLES ILLUSTRATING THE VALUE OF HANDWRITING ANALYSIS

No. 1

HERE is a report on the writing of a young woman 25 years old and married, who was transferred from one department to another. The report was made November 1, 1918, viz.: "Her writing does not reflect any great degree of strength, mental independence or courage, nor is it a frank, open hand. On the contrary, many filliformed strokes, stencil breaks and small 'o's,' 'a's' and other letters are either open at the bottom or almost worn through at that place, together with an impenetrable involvement shown on the top of these letters, bespeak for her a nature capable of much deceit and unreliability. She is not a high type of intelligence, but would be considered normally 'bright.' Rather a hard person to understand, due to her enigmatic attitude."

SEQUEL: She was found visiting various offices secretly without leave, asking questions, offering to do work for those outside of her department, neglecting her own work and inciting opinion against other girls in the organization. She was dismissed, and at the time of separation displayed an impudently defiant demeanor.

No. 2

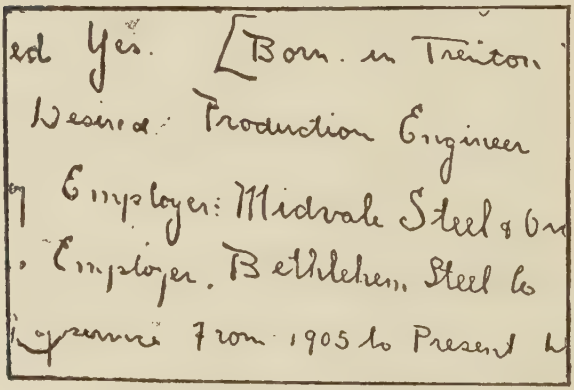
This is the report made from a small bit of writing on February 7, 1919. The man was an officer in the military service of the government: "His writing on page —, incomplete as it is, does not credit him with very much dependability, honesty, or sense of personal responsibility. He will lie, shift and evade responsibility. Has a good deal of cunning, diplomatic finesse, and will shift his opinion or view to correspond with his own individual advantage. He is vulgar, sexually sensual, lacking power to control, direct or resist these impulses. While mostly logical, there are indications of occasional flashes of intuition which would make him instinctively perceptive of things, people, conditions, and give him a certain amount of facility in meeting them. This is a nature which is weak, and one which should receive occasional unsuspected supervision."

SEQUEL: Sixty days later this man was found to be negotiating for the sale of certain government property at a rate that was virtually half the market price at that time. He also admitted to indiscretions in writing letters, all of which brought about his dismissal.

No. 3

Here is an analysis of the handwriting of a man rather prepossessing in appearance and manner, who applied for a government position.

"His writing gives him credit for a nature that is undeveloped, cunning, unreliable and untruthful—a postponer, who will delay and 'play safe.' He is inordinately selfish and in many respects elemental and immature. Will be lazy and indolent, though can show force, fire, interest, and earnestness on occasions he does not feel. He has fairly good intelligence, which

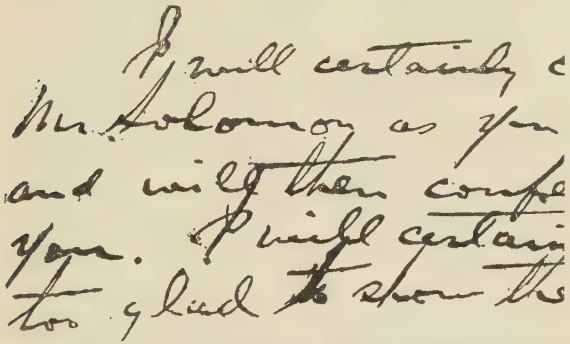

ed Yes. [Born in Trenton
Desired: Production Engineer
Employer: Midvale Steel & Ord
Employer. Bethlehem Steel Co
Experience from 1905 to Present

shows well when thinking along familiar lines. He is closely observant—and this is a combination which enables him to read others pretty well. He is ruled entirely by his mind, works entirely for himself; will plan, scheme, and deceive in order to accomplish his object; but, as has been said, is intelligent, cunning, and secretive enough to generally 'play safe.'"

SEQUEL: He was employed over this adverse report on July 8, 1918, at a salary of $2400 per year. On September 14th he was summarily dismissed for not obeying orders, for dishonesty, for untruthfulness and for exceeding and misrepresenting his authority.

No. 4

The accompanying illustration is taken from a letter sent to Mr. Lucas by a client, for commercial analysis, on May 10, 1918, viz.: "This man is dishonest and not to be really trusted with anything where he could prove unfaithful to his obligations, real or implied. He is deceitful, cunning, evasive and impenetrable, not mentally balanced, and will go to extremes. He is passionately sensual and unclean-minded. There is more hypocrisy and self-calculation shown in this script than I like to see, and he is intelligent enough to know how far he can go without getting caught. Inordinately



conceited. Goes to extremes. Has an imagination that will invariably distort his mental perspective, and this in itself would render him unreliable. He certainly is not normal. Lacks moral backbone and will not hesitate to take an unfair advantage of you. Talks with voluble plausibility and often says things he does not mean. Will deliberately lie to you and then get out of it by saying you have misunderstood him or misinterpreted his meaning, etc. Excitable, lacks self-control, steadiness and sense of personal responsibility. He is not exactly insane, but is in a fair condition to become so."

SEQUEL: A voluntary reply on the part of the client to this report under date of May 12, 1918, contains the following: "My dear Mr. Lucas, your opinion about * * *, based upon a graphological analysis of his handwriting, verifies the impression the man made upon me. I have seen him but twice and consider him a bad man."

A BRIEF SYMPOSIUM

OF very recent expressions of opinion from prominent business men throughout the country regarding their experience with the accuracy, value and utility of **Handwriting Analysis** as a commercial asset. These quotations have been taken from letters and are used by permission. They constitute a composite judgment, with many years of thorough testing back of it—conclusions that are as unbiased and honest as they are compelling and authoritative.

HANDWRITING ANALYSIS IN BUSINESS

FILLED THE GAP—100 PER CENT. OF ACCURACY

"As applied to problems in business, my experience from the service rendered by you is good. The utility of your service is represented by the fact that a man's qualifications for any particular work, are only in part seen or understood from interviews and references. Your analyses have generally filled the gap and a complete understanding has resulted. The accuracy has, in my problems, worked out 100 per cent. The value of the service is in the saving of time. Your comments have resulted in the picking out from many applicants, one or two or three and a speedy conclusion has resulted."—*Isaac Hathaway Francis.*

OF INESTIMABLE IMPORTANCE AND VALUE

"Some six years ago we learned of your ability to present a description of the character of a person from a study of their handwriting. Appreciating the great value to a business concern of being able to obtain such reports, providing they were reliable, we sent you samples of the writing of a number of men in our organization with whom we were thoroughly familiar, and your analyses were so true—in many cases so surprisingly accurate, that we have since regularly used them as an aid in the selection of many employees and in various other business determinations where to have knowledge of the character of a person before closing an engagement or an agreement is of inestimable importance and value."—*William S. Hallowell.*

MORE ACCURATE THAN ANY OTHER METHOD

"We have found your Graphological Service of great assistance in selecting employees from applications. We also believe that the handwriting analysis is a more accurate means of reading character than any other method. Your service is founded on scientific principles, and we have found it to be absolutely accurate in every case."—*E. A. Skilton.*

INSURES AGAINST EMPLOYING UNDESIRABLES

"I have found it a valuable check on my opinion of applicants for positions and I believe that in one or two cases it has saved me from getting an undesirable employee. I have also found it most useful in dealing with people I have known for a considerable period in that it has enabled me to understand them better and more quickly read the influences back of their actions."—*Marcus Goodbody.*

HIS ONLY REGRET IS NOT KNOWING SOONER

"The accuracy of your deductions in the specimens which I have submitted is remarkable. They make you as sure of individuals as an accurate cost system does of your manufacturing conditions. I regret the mistakes that need not have been made, had I known of your service sooner."—*Thomas F. Pinder.*

PICKS THE RIGHT MAN FOR THE RIGHT JOB

"It gives me pleasure to testify to the value of the handwriting analyses you have furnished me with in the past. I have found them to be wonderfully accurate and they have helped me considerably in selecting the right man for the right position."—*E. H. Schwab.*

EIGHT YEARS' EXPERIENCE BACK OF HIS APPROVAL

"After using your analyses for *eight years* I am glad to recommend the service to any one employing office or other help. What was at first an interesting pastime has become a fixture in my business. Your ability to point out traits of character that were invisible to the eyes of my associates and myself has proved most valuable."—*C. P. DuShane.*

DOES NOT READ APPLICATIONS FOR POSITIONS

"I have used handwriting analysis in a personal and business way for the past three or four years. In a business way, it is the greatest time saver of any in handling applications for positions, in fact, I do not read applications but forward the entire set to Philadelphia, with the request that I be given an analysis of the best five, six or seven, as the case may be. In checking up these applicants with the analyses submitted, the showing is at times really uncanny, I should say that it runs 90 per cent. correct. In a personal way, I have used handwriting analysis for several purposes, to confirm or correct my own estimate of peoples' character, to satisfy my curiosity in some instances, and merely for pleasure or diversion in other instances. Your work is a wonderful asset to any employer."—*P. K. Russell.*

REDUCES THE EXPENSIVE LABOR TURN-OVER

"We have used your handwriting analyses for years and have found them very helpful in selecting applicants for important positions in our organization. A more general use of such service would reduce the labor turn-over, especially among heads of departments and their understudies."—*M. J. O'Neill.*

MUST PASS THE GRAPHOLOGICAL TEST

"I have used a number of your character delineations during the past few years and have been surprised at the accuracy following events have proved them to have. I should not think of employing any person to fill any position of responsibility without obtaining from you a character analysis from their handwriting. We feel entire confidence in both your integrity and ability to do all you have ever offered to do."—*Chas. L. Hyde.*

ANALYSIS, AN ACCURATE, RELIABLE CHECK

"Handwriting analysis should be of high value to business men who want an accurate, reliable check against accepting employees for responsible positions. In fact I am convinced after an experience of some five years with your interesting work that handwriting analysis is the most dependable means of determining character and therefore of immense value to business executives."—*R. V. Jones.*

HAS USED HANDWRITING ANALYSIS EIGHT YEARS

"It gives me great pleasure to advise you in the matter of the utility accuracy and value of your handwriting analysis. As you know, I have made use of your services for the past eight years and all of the large number of reports I have received from you have been accurate and of great value to me in my business."—*R. E. Robinson.*

STRONGER CONFIRMATION IS IMPOSSIBLE

"The handwriting analyses that you prepare for this office of the men in our employ are of positive and affirmative value. In practice their accuracy has proved to be correct to an appalling degree. Every tricky, mean, shady, selfish, dishonest characteristic that you have warned us of, in the end has asserted itself in the individual whose handwriting you have tested. This is very mystifying, because it sometimes takes months before these negative characteristics betray themselves. But in the end you have always been right."—*Morton C. Nichols.*

REPORTS ARE NEITHER PREJUDICED NOR BIASED

"I have intended for some time to acknowledge not only the value but the courtesy and promptness of your service as well. Your analyses have in practically every instance matched our own knowledge or where opportunity afforded have been subsequently confirmed, and personally, the writer considers them of unusual value because they are neither prejudiced nor biased."—*Eliot Armstrong.*

WORTH TEN TIMES ITS COST

"If at any time there is a business house or bank that would like to know how desirable your service is, we should like you to refer them to us. We will tell them by phone or letter that your character analyses through penmanship are wizard-like; it is dependable and worth ten times what you charge for the service."—*F. J. Heppe.*

HERE IS ANOTHER PERFECT SCORE

"I believe I have previously advised you that out of fifty or sixty analyses which you made for me about a year ago, the results were practically in my estimation 100 per cent. correct. I can best express my opinion of your accuracy by advising you that in at least two instances I have refrained from entering into negotiations with individuals as a result of your clean-cut diagnosis."—*Rayburn Clark Smith.*

"STOP, LOOK AND LISTEN" SIGNS

"I want to express to you my appreciation of the value of the work you have done for me in the past, and particularly for the last Graphological analysis which you made of a business specimen which I sent to you. It confirmed all my estimates of the writer and gave me many more characteristics, of which I was previously ignorant. Your reports are really "Stop, Look and Listen" signs, and it may interest you to know that I am recommending your service to my friends."—*Thomas F. Pinder*

KNOWS WHAT HE IS TALKING ABOUT

"I am quite willing to confess that your ability as a Graphologist is beyond what I would have believed to have been a possibility, if I did not have practical experience of your efficiency. In reviewing some of the character analyses from handwriting received from you, I am compelled to admit that your report shows almost a second sight, or personal acquaintance with the individuals. Such work undoubtedly has its advantages, and service, to business men as well as in social matters."—*H. Read.*

EVERY BUSINESS MAN IN THE COUNTRY NEEDS IT

"I have been using your Graphological Service for some time, and feel that I owe you a letter of appreciation. It has been a wonderful help to me in both a business and personal manner. I think every business man in the country should avail himself of the opportunity of your service."—*A. J. Sardoni.*

BELIEVES ALL FIRMS SHOULD UTILIZE IT

"We are decidedly of the opinion that every person, or firm, having serious business dealings with any individual, should obtain an analysis of their ordinary handwriting. Some specimens we have received from you have been most valuable, and the comment has been made that you have given an insight into character that was simply remarkable. In addition to these, individuals, to whom their records have been shown have evinced an immediate determination to correct the faults or deficiencies in character shown by your outlines. Of course in any character of an ordinary type, there is sometimes little to be learned in this way, but in other cases, results have been striking and most valuable."—*J. D. Holmes.*

MAKE APPLICATION IN YOUR OWN HANDWRITING

"I can best express my opinion of the utility, accuracy and value of your analyses for business men by saying that I would not think of placing any one in a responsible position without the assistance of a Graphological analysis."—*Herman Buser.*

HIT THE NAIL SQUARELY ON THE HEAD

"I am very pleased to inform you that we have found your Graphological service of considerable value as a factor in passing upon the applications of salesmen seeking employment with our company. We have now used your service for a number of years (8) and have had numerous occasions to test out the accuracy of your reports, with the conclusion that in a majority of cases they appear to hit the nail squarely on the head."—*Herbert Abraham.*

BETTER THAN A COMMERCIAL AGENCY REPORT

"I consider it a privilege to add my testimony to the accuracy and value of handwriting analysis as performed by you. I have had many occasions in the last three years to test its utility, and have found your delineations of character, even down to minor but most interesting details, to be so accurate that it was almost uncanny. One of my friends who uses your service expressed the situation to my liking when he said that he would rather have a Graphological analysis from you than a report from a Commercial Agency regarding character and moral standing of a man with whom he was intending to do business."—*C. T. Revere.*

OWN ERRORS OF JUDGMENT BROUGHT HOME TO ROOST

"I am glad to be able to endorse and commend the value of your services to a business organization. We have been amazed at times at the accuracy of your analysis and more than once have been compelled to admit to ourselves the error of our own deductions. Any business which deals with the human element will find your work invaluable. Would be glad to have you refer any one interested to us."—*C. F. Bower.*

SEVERAL YEARS' TESTING

"We have used your service for several years with complete satisfaction, and we are pleased to take this opportunity of advising that this service has been a considerable help to us in selecting applicants for positions in our organization."—*Leonidas Beck.*

FREQUENTLY SUGGESTED LINES OF APPROACH

"My experience with your analysis of handwriting has proved very satisfactory. I have found that your conclusions were remarkably accurate, and frequently suggested lines of approach."—*Dodd Bryan.*

The Names and Addresses of some of the various concerns whose Executives have contributed to the foregoing symposium are as follows:

LADD & NICHOLS, Greenwich, Conn.
C. J. HEPPE & SONS, Philadelphia, Pa.
UNIT CONSTRUCTION COMPANY, Philadelphia, Pa.
PHILADELPHIA PAPER MFG. CO., Manayunk, Philadelphia
CHARLES BECK MACHINE COMPANY, Philadelphia, Pa.
WHITEHEAD & KALES COMPANY, Detroit, Michigan
GREENE-APPLEBY CORPORATION, Newark, New Jersey
THE SHAW-KENDALL ENGINEERING CO., Toledo, Ohio
ISAAC H. FRANCIS, Philadelphia, Pa.
PACKARD MOTOR COMPANY, Pittsburgh, Pa.
ROBERT V. JONES, Kansas City, Missouri
EUGENE A. SKILTON, Philadelphia, Pa.
NIAGARA METAL STAMPING CORPORATION, Niagara Falls, New York
THE RUBEROID COMPANY (Standard Paint Co.), New York City
ESSEX VARNISH COMPANY, Newark, New Jersey
L. D. BERGER & CO., Philadelphia, Pa.
H. S. B. W. COCHRANE CORP., Philadelphia, Pa.
AMERICAN EXCHANGE BANK, Pierre, South Dakota
THE CHARLES W. KIMBEL COMPANY, Brooklyn, New York
R. E. ROBINSON & CO., New York City
BETHLEHEM SPARK PLUG COMPANY, Inc., Bethlehem, Pa.
THE INDUSTRIAL PRESS, New York City
DR. H. J. BOLDT, New York City
HOLMES & LONG, New York City
THE N. J. EUWER COMPANY, New Castle, Penna.
BUSER SILK COMPANY, Inc., Johnstown, Penna.
FLETCHER WORKS, Philadelphia, Pa.
E. M. ROBINSON, Bethlehem, Pa.
READ MACHINERY COMPANY, York, Penna.
WILBERT GARRISON COMPANY, New York City
CLARE P. DUSHANE, New Castle, Penna.
CHARLES ENEU JOHNSON COMPANY, Philadelphia, Penna.

The foregoing firms comprise only a very small proportion of the actual number of concerns who are regularly and consistently using Character Analysis from handwriting in their business. There is great objection on the part of some corporations to having their names

appear in work of this kind, who are not only very willing but eager to testify privately to their experience with graphological service. This is readily understood, when the value of the service rests largely in the mutually confidential relations that must exist between the client and the Graphologist, in order to achieve the best results. Particularly where large numbers of men and women are employed.

Among these are Steel Companies, Banks, Metal Working Corporations, College Professors and Psychologists, Military Academies, Automobile Corporations, certain Government Departments, Engineering and Technical Instructors in Colleges and Trade Schools, Machinery Manufacturers, Makers of Valves and Lubricators, Lawyers, Financiers, Doctors and others. I am greatly indebted, however, to such as have permitted the use of their names with extracts from their letters covering their actual experience with scientific handwriting analysis in the conduct of their business. All of the above have had ample experience with the service, covering a period of many years, enabling them to speak with the authority, which is a safe precedent for others to follow.

The separation of the Executives from their firms, as well as the "hit-or-miss" arrangement of the quotations in the foregoing symposium, has been intentional. It was done with a view of protecting from annoyance, so far as possible, those gentlemen who have placed me so deeply in their courteous debt, by making this collection of evidence available.

DeWitt B. Lucas.

THE VALUE AND DEPENDABILITY OF HANDWRITING ANALYSIS TO THE GOVERNMENT IN THE WORLD WAR SERVES TO FURTHER EMPHASIZE ITS UTILITY AND DEPENDABILITY TO COMMERCE, BUSINESS, FINANCE AND INDUSTRY

DURING THE WAR WITH GERMANY

"Your Graphological Service has proved of such considerable value to me that I am pleased to recommend it to all those who have occasion to select men or women for different vocations above the mediocre class. The necessity for quickly and correctly ascertaining something about the qualifications and limitations of more than one thousand persons who were being considered or who were applying for positions in the Government Service during my connection with the Ordnance Department of the War Department as Ordnance District Chief in charge of munitions manufacture in the Philadelphia District, and as Chairman of the Philadelphia Ordnance District Claims Board, and my previous contact with you and your work, led me to promptly avail myself 'of your exceptional ability to correctly read and interpret the main characteristics of any individuals who submitted a fair specimen of his or her handwriting. As action, clean and decisive, was one of the most essential elements during the progress of the war, since the force had to be extended to thousands within a very few months, your service was of inestimable advantage in assisting me and my personnel to reach prompt conclusions with regard to acceptance or rejection, and measuring the results which followed from what may be termed this snap-shot judgment, we were singularly successful in securing an unusually efficient, capable, reliable and loyal personnel. It is, therefore, a real pleasure to recommend your professional skill to others."—*J. C. Jones.*

The above extract is from a letter written to Mr. Lucas by the U. S. Army Ordnance District Chief, Philadelphia Ordnance District, and tells its own story.

THE VALUE OF HANDWRITING ANALYSIS TO THE NATION DURING THE WORLD WAR

HEADQUARTERS FOURTH NAVAL DISTRICT

PHILADELPHIA, PA.

OFFICE OF AIDE FOR INFORMATION

May 1, 1919.

Mr. DeWitt B. Lucas,
P. O. Box 523,
Philadelphia, Penna.

My dear Mr. Lucas,

It has been my great pleasure to certify to the Director of Naval Intelligence as to the very valuable service you so willingly and conscientiously rendered this Office since I took charge, and at the same time I want to take the opportunity of thanking you personally for the assistance you gave us.

I was afraid at times that we were calling upon you too frequently, but in every instance the pleasure with which you accepted the case and so readily handled it always cleared away any fears I might have entertained. I can assure you that your work was greatly appreciated.

With warmest personal regards, I am

Sincerely yours,

W. W. Hoffman

Commander, U. S. N. R. F.
Aide for Information.

THE VALUE OF HANDWRITING ANALYSIS TO THE NATION DURING THE WORLD WAR

HEADQUARTERS FOURTH NAVAL DISTRICT

PHILADELPHIA, PA.

OFFICE OF AIDE FOR INFORMATION

September 24, 1918.

De Witt B. Lucas, Esq.,
Post Office Box #523,
Philadelphia, Penna.

My dear Mr. Lucas:

My detail, as Aide for Information of the Fourth Naval District, being about to terminate, I desire to express to you my deep appreciation of the very valuable services you have rendered to this Office throughout the War, in your capacity as a Graphologist.

Although you were most actively employed in the District Ordnance Office of the Army, in this city, yet you cordially responded upon all occasions when your services were requisitioned and gave the same gratuitously. You have accordingly merited the warm commendation of this Office.

With assurances of high personel esteem,

I am

Cordially and sincerely,

F. Van Boskerck.

Captain, U.S. Coast Guard
Aide for Information
4th Naval District

A voluntary expression of appreciation from the former Aide for Information, Fourth Naval District, Philadelphia, Pa.

THE VALUE OF HANDWRITING ANALYSIS TO THE NATION DURING THE WORLD WAR

NAVY DEPARTMENT
WASHINGTON

May 21, 1919.

Mr. De Witt B. Lucas,
Office of Ordnance District Chief,
1710 Market Street,
Philadelphia, Pa.

Dear Sir:-

I desire to express to you the appreciation and thanks of the Navy Department for the most valuable assistance in graphology rendered voluntarily by you to the Office of Naval Intelligence during the war with Germany.

Yours very truly,

Josephus Daniels

Secretary of the Navy.

When war was declared with Germany Mr. Lucas was among the first to volunteer his services. For nearly two years he gave his expert judgment upon hundreds of cases, without a thought of remuneration other than the feeling of satisfaction accruing from a consciousness of patriotic service faithfully performed. That his knowledge, experience and ability have been of great value to the Government is evidenced by the voluntary expression of thanks embodied in the letter from the Secretary of the Navy reproduced above.